

incorporating Arts Digest / NOVEMBER 1957 / 75 cents

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JOHN VON WICHT

By Dorothy Gees Seckler

GERMAN ART IN NEW YORK

By Sidney Geist

ARTS

COLOR FEATURES

The Niarchos Collection

The McNay Art Institute

MONET IN LONDON

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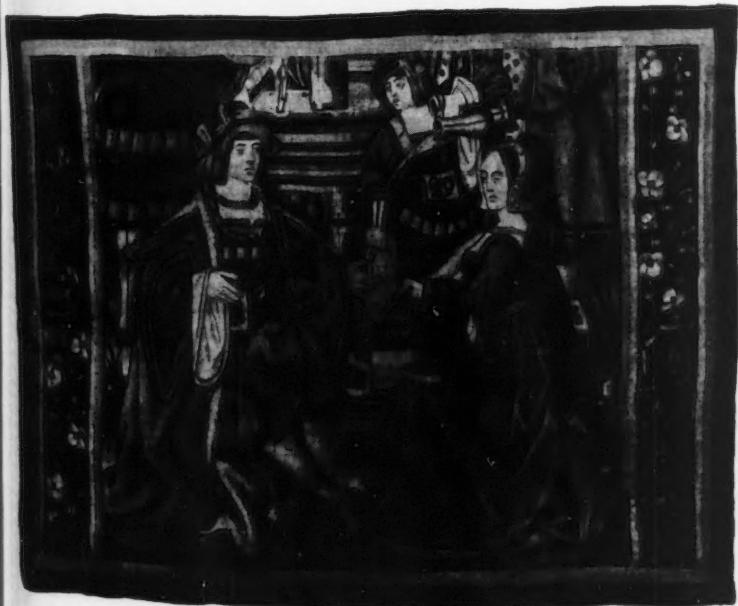
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The accompanying illustrations are examples of the great reductions offered. Here are opportunities that will excite the connoisseur, the Museum Director, and the tasteful beginner. Hours are from 10 A.M. to 6 P.M., Monday through Saturday, except Wednesday and Thursday, when the galleries will be open until ten in the evening.



SEBASTIANO RICCI, "THE ASSUMPTION OF THE VIRGIN" (Venetian, 1659-1734). Oil on Canvas: 21 1/4" H. x 12 1/2" W. This painting is a sketch for frescoes by Ricci in St. Paul's Cathedral, London.

Original price: \$2800.
Sale price: \$1750.



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The set of four tapestries, known as *L'Education on les Quatre Ages*, was woven in the Royal factory at Beauvais in the years 1778 80, and is remarkable as being one of the few major series which were executed only once. The work was carried out under the supervision of the director André-Charlemagne Charron. The best opinion is agreed that the original drawings for the series, now lost, were executed by Fragonard, and were worked up into full-scale tapestry cartoons by François Casanova (1727-1802), in the same way that the sketches of Boucher were enlarged by Dumont.

The tapestries were a Royal gift from King Louis XVI to Comte Louis Bertier de Sauvigny, Intendant de Paris, on the occasion of his marriage with Mlle Foulon. The series hung in the grand salon of the de Sauvigny mansion, known as Château de la Grange, near Thionville, where they remained until early in the present century.

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Superb prints by Harunobu, Kiyonaga, Buncho, Koryusai and representative examples by thirty other well-known artists of the Ukiyo-E schools. The Morse collection was exhibited at the Wadsworth Atheneum Museum, Hartford, Conn., March-April 1951.

Illustrated Catalogue 75¢
On View from November 23

incorporating Arts Digest

ARTS

Vol. 32, No. 2 / 75 cents

NOVEMBER 1957

CONTRIBUTORS

Dorothy Gees Seckler, whose profile of the painter John von Wicht appears in this number, has written for all the major art periodicals and is also well known as a lecturer on modern art. She has recently coauthored a book, *Figure Drawing Comes to Life* (Reinhold, 1957). Her critical profile of Frederick Franck appeared in the October, 1956, number of ARTS.

Beginning with this number, **Sidney Geist** temporarily replaces **Hilton Kramer** in the "Month in Review" department. Mr. Kramer leaves shortly for a European trip and will return to New York in mid-winter. Mr. Geist is a frequent contributor to ARTS; his most recent article was his controversial criticism of *The World of Abstract Art* in the September number. This month he discusses the major exhibition of modern German art at the Museum of Modern Art along with related gallery shows.

Charles S. Kessler, who reviews **Bernard S. Myers' Art and Civilization**, is professor of art history at the Kansas City Art Institute; his articles have appeared in the *Magazine of Art* and the *Journal of Aesthetics and Art Criticism*.

Bernice Davidson reviews **Mario Salmi's** Italian Miniatures; she is on the staff of the Museum of Art at the Rhode Island School of Design.

Ulrich Weisstein, who reviews the new Skira volume of Botticelli, is on the faculty of Lehigh University, Bethlehem, Pennsylvania. His most recent article for ARTS, on "Frescoes in Florence," appeared last month.

FORTHCOMING: A special eight-page Christmas portfolio of religious drawings by **Rembrandt**, with commentary by **Alfred Werner** . . . a critical essay on the American painter **Milton Avery** by **Clement Greenberg** . . . **Anthony Kerrigan** writes on the Spanish architect **Gaudí** and the tradition of Catalanian culture in Spain; his article coincides with the opening of an important Gaudí exposition at the Museum of Modern Art . . . **Annette Michelson** reports on the fall exhibitions in Paris . . . **John Lucas**, whose article on **Stuart Davis** appeared in the September number, reports on the big **Monet** show in Minneapolis—an addendum to **Patrick Heron's** discussion this month.



ON THE COVER

Théodore Géricault, detail from *MOUNTED TRUMPETER (1812-16)*. Formerly in the Robinson Collection, this painting will appear with sixty-three others in the coming exhibition of works from the Niarchos Collection at the Knoedler Galleries (December 4-January 10). For details see color feature on pages 40-45.

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Editor & Publisher:
JONATHAN MARSHALL

Managing Editor:
HILTON KRAMER

Associate Editor:
FRANCIS KLOEPPPEL

Assistant Editor:
ANN PENNINGTON

Layout & Production: JAMES R. MELLOW

Contributing Editors:

MARGARET BREUNING
SUZANNE BURREY
BERNARD CHAET
ADA LOUISE HUXTABLE
EDOUARD RODITI
MARTICA SAWIN
LEO STEINBERG
ANITA VENTURA
ALFRED WERNER
VERNON YOUNG

Executive Assistant: MRS. PEYTON BOSWELL

Correspondents:

CHICAGO: ALLEN S. WELLER
LONDON: PATRICK HERON

Advertising: JACK FADER
BERNARD SOLL

Circulation: RACHEL SPITZER

European Advertising Representatives:

J. ARTHUR COOK MARCELLE BRUNSWIG
9 LLOYD SQUARE 19 RUE FOURCROY
LONDON, W.C. 1 PARIS 17

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ARTS / Nov

LETTERS

MATTA MALIGNED?

To the Editor:

As guest director of the Matta retrospective at the Museum of Modern Art, as an admirer of and sometime contributor to ARTS, I must say I am shocked by the string of invectives and picture titles which constituted the October "review" of the current exhibition. I am not objecting, of course, to the fact that the reviewer does not like Matta's admittedly controversial work. Most interesting painters of the last eighty years have had to face a good deal of adverse criticism, have survived it, and sometimes profited from it. Matta will too. But the review in question is not criticism, constructive or otherwise . . . A painter considered worthy of such an exhibition, widely owned, represented in any number of museums on four continents, admired by many fine painters (e.g., Duchamp, Ernst, Motherwell) and critics (including most ARTS reviewers of past years) should not be so briefly and contemptuously dismissed. It is incumbent upon the reviewer at least to suggest wherein all these not unserious people have been misled.

It is also necessary to look at the pictures, and S.B.'s review contains the kind of errors which indicate that this was done in a slipshod manner at best. S.B. describes the "inscapes of 1938" and elsewhere mentions the single work of that year by title. This is remarkable since the picture in question, though listed in the catalogue, was never shown to either critics or the public. He (or she) then refers to "key triangular volumes" in the early works. Could you reproduce a few of these? I can't find them. Neither, I'm sure, could Matta. "As for *The Unthinkable*," S.B. continues, "this concept exposes Matta's sheer superficiality." What "concept"? S.B. gives no indication.

Superficiality, yes—but whose?

William S. Rubin
New York City

S. B. REPLIES

In the same issue, page 59, is a second review of Matta's work as shown at Ruth Moskin's gallery. This exhibition, I wrote, puts it "in a more palatable perspective." Here Matta's art takes its place among fantasists and Surrealists. But the Museum retrospective was appraised on its own—quite different—grounds. Mr. Rubin names them and has chosen the canvases accordingly; he writes of the "cosmic focus" of Matta's "unique vision" and calls it the most far-reaching that Surrealism has produced. He ties Matta's art to the universe and to the "contemporary conflict of values."

The Unthinkable will do as an example. A perfectly legitimate concept visually or verbally—presumably it means some form of sentient activity below the level of consciousness. The synoptic creature representing man as a complex of interactions, being energized by a glowing battery in pretty flashes, is nonhuman and mechanical. The experience of the painting is not universal but trivial. Elevated to a position of importance in a museum, presented as "visionary," Matta's work must be confronted in depth. How much power of engagement does it have beyond technical virtuosity and intellectual agility? While I grant Mr. Rubin his pedantic point that there is only one "inscape" of 1938

and that particular one is illustrated in the catalogue, there are those of 1939, closely related, to bear out my point. The reputation of the painter notwithstanding, this exhibition and the jargon of the catalogue masquerade a tricky ambiguity as profundity.

Only time and more exhibitions will tell how fair this particular presentation was to Matta, whose oeuvre already is immense and who is still painting at forty-five. Meanwhile it is difficult to see how or why these Oeufcentricities and overtones of science fiction in a precious symbolism are to be taken seriously in terms of a contemporary conflict of values. They may indeed be "interesting"—until they grow tiresome. Mies van der Rohe made an important distinction once in an interview: "I don't want to be interesting. I want to be good."

Suzanne Burrey
New York City

MONDRIAN IN NEW YORK

To the Editor:

Allow me to compliment you on publishing Carl Holty's very lively recollections of Mondrian [September]—an article that moved skippingly because Holty wrote about the artist, his method and his conscience, not as an abstraction, but within the human content of the man, the Dutchman, the refugee. I hope it may be possible for you to publish other articles from Mr. Holty's sprightly, informed and pertinent (even impertinent) pen.

Harry Salpeter
New York City

THE MET'S PLANS

Last May we were privileged to print an open letter from James N. Rosenberg, Chairman of the Board of the Art Digest, Inc., to Roland L. Redmond, President of the Metropolitan Museum of Art. In his letter Mr. Rosenberg pointed out the need for a building to house and display the Met's great collection of American art. Recently Mr. Rosenberg received the following letter from Mr. Redmond, and we know that our readers will join us in supporting the constructive and positive approach that is being taken by the Museum's trustees and direction.

—J.M.

Mr. James N. Rosenberg
575 Madison Avenue
New York 22, N. Y.

My dear Jim:

As you know from our conversations subsequent to the publication of your Open Letter to me last May, I am heartily in favor of your plan to provide adequate quarters at the Metropolitan Museum for the exhibition of American paintings and sculpture. Our collections of American decorative arts have been handsomely housed in the American Wing due to the generosity of Mr. and Mrs. Robert W. deForest, but we have never had sufficient space to show more than a small fraction of our collections of American painting and sculpture. Even the eight galleries which we are currently devoting to these forms of American art are insufficient to allow us to exhibit a comprehensive cross section of the past and cur-

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ARTS/Nove

LETTERS

rent work of American artists. This lack of space has forced us to omit temporarily from showing significant artists and schools. Adequate quarters for the permanent exhibition of all these collections are one of our principal needs; I hope, therefore, a new structure for this purpose can be built and located close to the American Wing so that the relation between all forms of American art may be studied and appreciated easily by the public.

The Board of Trustees would welcome such a development, and Mr. Rorimer has been authorized to explore the possibility of constructing an important addition to the Museum adjacent to the wing which houses our collections of American decorative art. Naturally, any such structure will be expensive, but I am confident that the funds for this project can be found so that all forms of American art can be properly shown.

Roland L. Redmond, President
The Metropolitan Museum of Art
New York, N. Y.

HERON ON EXPRESSIONISM

To the Editor:

It is impossible not to call attention to Patrick Heron's ridiculously "speedy" and false conclusion that simply because he does not like Kandinsky, being "overintellectual," and Beckmann, being "overemotional," that "Expressionism is therefore not a style, obviously: it is a broad category of artistic failure, and its prime characteristic is *unbalance* . . ."

The words "therefore" and "obviously" are not convincing enough to make it stick.

Kandinsky and Beckmann may often have failed as Expressionists for the reasons Heron thinks, but this does not necessarily require impugning what we have agreed to call "Expressionism" as something which is off-beat or crazy.

This is reaching too far to make an argument. Rather, it seems to me that what we commonly mean by Expressionism is a style, most natural for certain sensibilities, pervasive in Western culture, undying and recurrent. It is the form which a certain kind of artistic energy takes, quite balanced and sane. We recognize the elements of the style, and the look of spontaneity is one of them.

Morbid aberrations appear in any style, of course, and one tic does not make a psychosis.

Hubert Crehan
New York City

LITTLE ROCK SURVEY

To the Editor:

Was pleased to note your comments on the Little Rock Survey [September]. I firmly believe there has been a great awakening of the members of the Fine Arts Group, and to a few it has really become a challenge due to your interest and "diagnosis."

Alice Young
Little Rock, Arkansas

THEFT REPORTED

To the Editor:

As insurers of Dartmouth College we recently
continued on page 65

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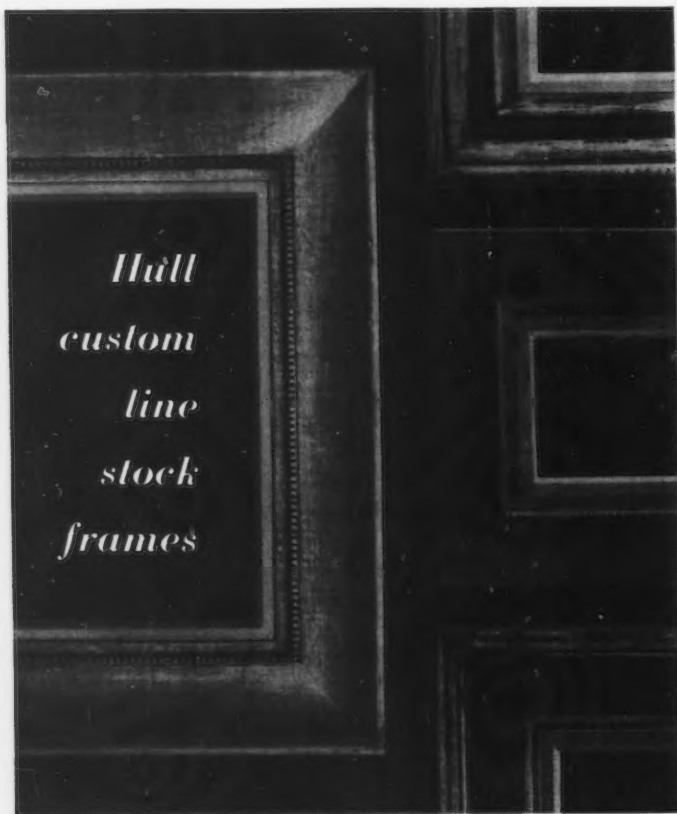
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ARTS/Nov

AUCTIONS

UNIQUE SET OF BEAUVAIS TAPESTRIES IN COMING SALE AT PARKE-BERNET

A SERIES of four Beauvais tapestries, the property of Mrs. Herbert N. Straus of New York, will be offered to bidders at the Parke-Bernet Galleries on Saturday, November 16, at 3:00 p.m. The sale is "with reserve"; bidding for the tapestries will begin at \$90,000, and the tapestries will not be sold if no opening bid in this amount is received.

The set of tapestries, known as *L'Education, ou les Quatre Ages*, was woven in the royal factory at Beauvais in 1778-80, and is remarkable as being one of the few major series which were executed only once. The composition, general style and certain characteristic physiognomical types indicate the hand of Fragonard. In the opinion of experts, the original drawings for the series, now lost, were executed by Fragonard and worked up into full-scale tapestry cartoons by François Casanova.

The four tapestries, each more than ten by six feet, were a gift from Louis XVI to Comte Louis Bertier de Sauvigny, Intendant de Paris, on the occasion of the latter's marriage to Mlle Foulon. The first of the series presents the marriage, and the remaining three show anticipated scenes in an idyllic family life.

The tapestries will go on exhibition at the Parke-Bernet Galleries on Friday, November 8.

AUCTION CALENDAR

November 7, at 8:00 p.m. Parke-Bernet Galleries. Important French modern paintings and drawings, from the collection of the late Georges Lurcy. Among the artists represented are Bonnard, Degas, Dufy, Gauguin, Monet, Pissarro, Renoir and Toulouse-Lautrec. Admission by card only. Exhibition from November 2. Usually closed on Mondays, the galleries will be open on November 4.

November 8 & 9, at 1:45 p.m. Parke-Bernet Galleries. French eighteenth-century furniture and *objets d'art*, from the collection of the late Georges Lurcy. Exhibition from November 2. Galleries open on Monday, November 4.

November 12, at 1:45 p.m. Parke-Bernet Galleries. Art reference books of painting, furniture and porcelain. Property of Arthur Leidesdorf, Miss Marion Clarke and others. Exhibition from November 2. Galleries open on Monday, November 4.

November 13, at 1:45 p.m. Parke-Bernet Galleries. Precious-stone jewelry. Liquidation of stock of Edwin Morton. Exhibition from November 8.

November 13, at 8:00 p.m. Parke-Bernet Galleries. Childe Hassam paintings, the property of Jacob Gerstein, Esq., Miss M. Campbell-Hutchinson and other owners. Exhibition from November 9.

November 16, at 1:45 p.m. Parke-Bernet Galleries. English furniture and decorations collected by B. H. Homan, Jr., New York. Exhibition from November 9.

November 16, at 3:00 p.m. Parke-Bernet Galleries. Important sale of Beauvais tapestries belonging to Mrs. Herbert N. Straus. (For details see story above.) Exhibition from November 8.

November 21, 22 & 23, at 1:45 p.m. Parke-Bernet Galleries. American furniture and decorations. Property collected by Mr. and Mrs. Robert T. Vanderbilt, New York, and sold by order of the legatees, and property belonging to Mrs. Gale Carter, Old Greenwich, Connecticut. Exhibition from November 16.

November 26 & 27, at 1:45 p.m. Parke-Bernet Galleries. Indonesian art from the collection of Frank W. Funk, Jr.; Chinese and Indian art from Countess Irene Cittadini and other owners. Exhibition from November 22.

November 30, at 1:45 p.m. Parke-Bernet Galleries. French furniture and decorations assembled and sold by order of A. Taillandier. Exhibition from November 23.

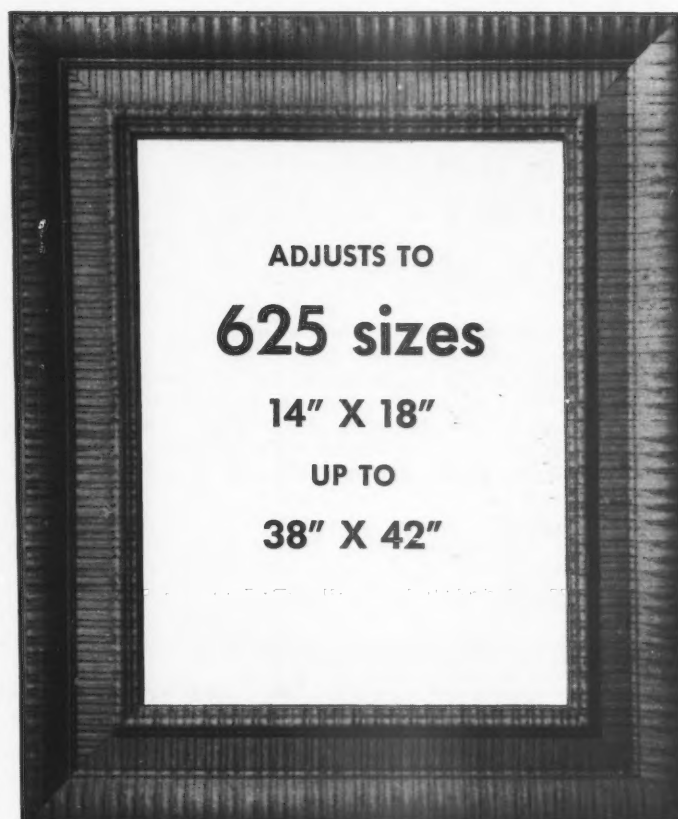
December 4, at 8:00 p.m. Parke-Bernet Galleries. Important Japanese prints from the collection of Charles J. and Jared K. Morse and others. Exhibition from November 23.

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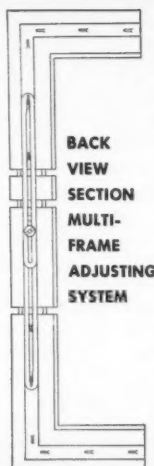
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PEOPLE IN THE ARTS



Ralph T. Walker



Louis Skidmore



Katharine Kuh



Boris Margo

In the American Institute of Architects' recent exhibition in Washington, D. C., twenty buildings chosen for awards in the ninth annual competition for outstanding architecture were represented, as well as examples of work by newly elected Fellows. Featured was work by the two highest award winners in 1957, **Ralph T. Walker** (above), recipient of a special Centennial Medal, and **Louis Skidmore** (above), who was awarded the annual Gold Medal.

The appointment of Mrs. **Katharine Kuh** (above) as Curator of Painting and Sculpture has been announced by the Art Institute of Chicago. Mrs. Kuh has been with the Institute since 1943, and in 1955 she organized the American section of the Venice Biennale International Exhibition.

The British art critic and scholar **Basil Taylor** arrived in the United States on October 13 for a ten-week tour under the auspices of the English-Speaking Union.

Mr. Taylor, librarian of the Royal College of Art in London, is art critic for the *Spectator* and a contributor on the visual arts to many British and American periodicals. He is a member of the Fine Arts Advisory Committee of the British Council, Governor of the Bath Academy of Art, and was formerly in charge of the visual education programs of the B.B.C. His current tour includes visits to a number of colleges, universities and museums throughout the country.

A gift of \$300,000 from **Herman C. Krannert**, Indianapolis business executive, has been received by the University of Illinois Foundation for construction of an art museum on the Urbana-Champaign campus. Among the most important groups of works which eventually will be displayed in the museum are the Trees Collection of European and American Art, the Ewing Collection of Balinese and East Asiatic Art, the Lorado Taft sculptures,

and the Collection of Contemporary American Painting and Sculpture. Upon completion the building will be named the Krannert Art Museum.

The painter **Boris Margo** (above) of New York City is conducting classes in figure drawing and creative painting in the School of the Art Institute of Chicago during the present school year. Mr. Margo was formerly visiting artist at the American University in Washington, D.C., the Art Center in Louisville, Kentucky, and the University of Maryland in Baltimore.

The **Louis Comfort Tiffany Foundation** has concluded its 1957 Competition for Scholarships in Painting, Sculpture, Graphic Arts and Ceramics. Top scholarships of \$2,000 each were awarded to **Robert McIntyre Carroll**, **John William Reilly** and **Aaron A. Shikler** in the field of painting, and to **Charles C. Parks** in sculpture.

In Texas, the new **Dallas Museum for Contemporary Arts** will open on November 20 with an exhibition of paintings entitled "Abstract by Choice." The exhibition will include five or six paintings each by Marin, Gorky, Mondrian, Davis, Weber, Hartley, Feininger and Maurer. In accordance with the theme of the show, the works of each artist will include both representational and abstract examples.

The fiftieth-anniversary celebration of the **Washington Cathedral** in Washington, D.C., will end with an exhibition entitled "Religion and Man in Contemporary Art," to be on view from November through December 28. The exhibition was organized in New York City by Jacques Seligmann and Company.

An exhibition of the art of **William Blake** is currently on view at the **National Gallery of Art** in Washington, D.C., commemorating the two-hundredth anniversary of the birth of Blake. Continuing through December 1, the exhibition will include 160 tempera paintings, watercolors, drawings, prints and illustrated books by the English artist and poet.

RECENT SCULPTURE USA TO BE SHOWN IN 1959

Entries are now being accepted for **Recent Sculpture USA**, an exhibition to be selected by the **Museum of Modern Art** and shown under the sponsorship of the Museum's Junior Council in the spring of 1959. The show will be national in scope and will be offered to museums in other cities. Sculpture executed since January 1, 1950, in the round or in relief, in any medium suitable for shipment and exhibition, is eligible. Entry cards may be obtained from the Junior Council Sculpture Exhibition, Museum of Modern Art, 21 West 53rd Street, New York, N. Y. Artists who are citizens or permanent residents of the United States may submit entries. Because of handling difficulties involved, all artists are asked to submit photographs of their work. Any number of photos may be submitted; they must be delivered or sent prepaid to the museum

between Monday, January 13, and Friday, January 24, 1958. After consideration of the photographs artists will be requested to submit examples of their work, and final selection will be made in New York from this group. Artists may be represented by more than one work. The Junior Council expects to establish regional collection points for long-distance shipment of the actual works to New York. Transportation and insurance costs from these points will be borne by the Junior Council, while the artists will be responsible for delivery and insurance to the collection point nearest their residence. All sculpture entries will be returned prepaid. The works submitted must be for sale, and sales will be promoted insofar as possible. The Junior Council will deduct a handling charge of ten per cent from each sale price.

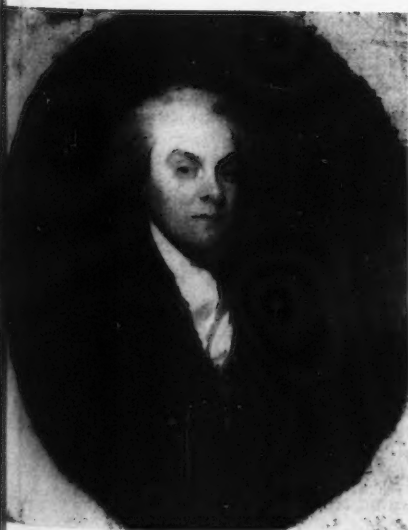
CRAWFORD COLLECTION IN STATEN ISLAND

The Staten Island Museum will present, from November 24 through January 8, a selection of oriental art from the notable collection of Mr. John M. Crawford, Jr.—the first public exhibition of any portion of this assemblage, which has been formed with the counsel of the Orientalist Joseph U. Seo. The exhibition marks the observance of International Asia month, sponsored by the United States Committee of the International Council of Museums, in cooperation with the U. S. Commission for UNESCO, and the American Association of Museums.

At right: **Japanese**, STANDING FIGURE OF KWAN YIN, Heian Period (782-1185 A.D.). Below: **Chinese**, BRONZE SEATED RAM, early Han Dynasty (second century B.C.).



RECENT ACQUISITIONS



In New Jersey, the Newark Museum has recently acquired a painting by the early American artist Gilbert Stuart, considered to be one of the foremost American portrait painters of the Revolutionary and post-Revolutionary periods. The painting, entitled *Portrait of a Gentleman*, came from an estate in Dublin; although its early history is not known, the work is reputed to be a portrait of Sir Desmond Barrington. Within the last decade the Newark Museum has added to its collection a number of important examples of American art from Stuart's period, notably works by Copley, Ralph Earl and Benjamin West.

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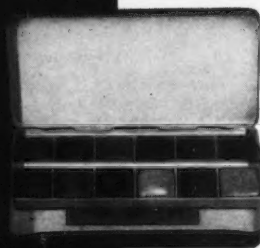
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SPECTRUM

THE other day we stopped in at the Kootz Gallery to see the recent work of Georges Mathieu. We have never been a great admirer of Mathieu, who is a younger-generation Dali with his flair for obtaining sensational publicity, although we must admit that the recent show did seem warmer and subtler than his big splashes of the past. But more interesting was a conversation with the very voluble M. Mathieu, who discussed philosophy, his own evolution, how to run a magazine, other artists, his travels, painting techniques and international problems without giving us time to put in more than a word or two edgewise.

We were particularly interested in the statement, if we understood him correctly, that M. Mathieu loses interest in a painting after he has completed it. Apparently he then considers it a part of the past, something to be forgotten, while the future is the only thing that matters. There are other artists as well who feel that their work loses importance after the creative act is completed. Of course they want the painting to be sold, and they want fame and publicity, but they care not about their work or collectors of it. As we reported in September, recent work by several leading contemporary artists has deteriorated within a year or two of completion.

We cannot accept such work as professional, for painting is more than an idea or emotional outlet; it requires discipline and technical training. Fortunately most artists whose work survives bring training and discipline to their canvas. However, there are all too many who eschew the learning process and their responsibility to collectors. To be a really good artist, the painter must study and evolve, and he must realize that a first one-man show does not automatically put him in the class of the masters—or for that matter make him a professional.

Recently we came upon a copy of a letter written by Henri Matisse to Henry Clifford, Curator of Paintings at the Philadelphia Museum of Art, when the latter was organizing the Matisse retrospective in Philadelphia in 1948. The letter merits the attention of all artists, dealers, museum officials, and especially art students. We reproduce it herewith in the hope that it will help to raise today's standards of study and technical competence.

—J.M.

February 14, 1948

Dear Mr. Clifford:

I hope that my exhibition may be worthy of all the work it is making for you, which touches me deeply.

However, in view of the great repercussions it may have, seeing how much preparation has gone into it, I wonder whether its scope will not have a more or less unfortunate influence on young painters. How are they going to interpret the impression of apparent facility that they will get from a rapid, or even a superficial, over-all view of my paintings and drawings?

I have always tried to hide my own efforts and wished my works to have the lightness of joyousness of a springtime which never lets anyone suspect the labors it has cost. So I am afraid that the young, seeing in my work only the apparent facility and negligence in the drawing, will use this as an excuse for dispensing with certain efforts which I believe necessary.

The few exhibitions that I have had the opportunity of seeing during these last years make me fear the young painters are

avoiding the slow and painful preparation which is necessary for the education of any contemporary painter who claims to construct by color alone.

This slow and painful work is indispensable. Indeed if gardens were not dug over at the proper time, they would soon be good for nothing. Do we not first have to clear, and then cultivate, the ground at each season of the year?

When an artist does not know how to prepare his flowering period, by work which bears little resemblance to the final result, he has a short future before him; or when an artist who has "arrived" no longer feels the necessity of getting back to earth from time to time, he begins to go round in circles, repeating himself, until by this very repetition his curiosity is extinguished.

An artist must possess Nature. He must identify himself with her rhythm, by efforts that will prepare the mastery which will later enable him to express himself in his own language.

The future painter must feel what is useful for his development—drawing or even sculpture—everything that will let him become one with Nature, identifying himself with her, by entering into the things—which is what I call Nature—that arouse his feelings. I believe study by means of drawing is most essential. If drawing is of the Spirit and color of the senses, you must draw first, to cultivate the spirit and to be able to lead color into spiritual paths. That is what I want to cry aloud, when I see the work of the young men for whom painting is no longer an adventure, and whose only goal is the impending first one-man show which will start them on the road to fame.

It is only after years of preparation that the young artist should touch color—not color as description, that is, but as a means of intimate expression. Then he can hope that all the images, even all the symbols, which he uses, will be the reflection of his love for things, a reflection in which he can have confidence if he has been able to carry out his education with purity and without lying to himself. Then he will employ color with discernment. He will place it in accordance with a natural design, unformulated and completely concealed, that will spring directly from his feelings; that is what allowed Toulouse-Lautrec, at the end of his life, to exclaim, "At last, I do not know how to draw any more."

The painter who is just beginning thinks that he paints from his heart. The artist who has completed his development also thinks he paints from his heart. Only the latter is right, because his training and discipline allow him to accept impulses that he can, at least partially, conceal.

I do not claim to teach; I only want my exhibition not to suggest false interpretations to those who have their own way to make. I should like people to know that they cannot approach color as if coming through a barn door: it is clear that one must have a gift for color as a singer must have a voice. Without this gift one can get nowhere, and not everyone can declare with Correggio, "Anch'io son pittore." A colorist makes his presence known even in a simple charcoal drawing.

My dear Mr. Clifford, here is the end of my letter. I started it to let you know that I realize the trouble you are taking over me at the moment. I see that, obeying an interior necessity, I have made it an expression of what I feel about drawing, color, and the importance of discipline in the education of an artist. If you think that all these reflections of mine can be of any use to anyone, do whatever you think best with this letter. ... Please believe me, dear Mr. Clifford,

Yours gratefully,

Henri Matisse

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ARTS

BOOKS

Art and Civilization by Bernard S. Myers. McGraw-Hill Book Company, Inc. \$9.50.

WHOEVER wishes to know what the colleges are offering their students under the heading of Art History will find the standard "survey" course fully blueprinted in Bernard Myers' *Art and Civilization*. In his preface Dr. Myers renounces "the poetic approach" in favor of an explanation of the history of art "in terms of its socio-cultural background." There is precious little poetry in art history textbooks (and survey courses) in general, but it is debatable whether such books contain any history worth mentioning either. One gets the impression that *Art and Civilization* stands upon a foundation of long and friendly acquaintanceship with a good lantern slide collection and familiarity with all the vast historical generalizations and abstract stylistic classifications which are now common currency among the art-history teaching profession. The Myers book reminds us again that the typical "art-history survey" is a survey of labeled and classified photographs rather than a study of past human life as *partially* revealed in the buildings, sculptures, paintings and craft work that, somehow weathering time, now offer themselves to us as a valuable, though certainly not all-sufficient, kind of historical evidence.

As evidence of past human thought and feeling, art speaks in the most concrete terms, but the culture-style system of classification, however valid on the proper scholarly level of intimate knowledge and conscious abstract formulation, when handed to the undergraduate as a *fait accompli* tends to warp his understanding of history no less than dull his interest in art. But of course anyone teaching an undergraduate survey course in art history knows that many of his charges prefer a label-memorizing course to one requiring any exercise of thought. Dr. Myers has accommodated such students with an orderly, rather cut and dried presentation of the traditional "monuments," each given an italicized designation in the body of the text in the interest, one supposes, of a standardized nomenclature, foolproof to the grader of exams.

The dust jacket of *Art and Civilization* reduces the "museum without walls" concept to a jazzy suggestion of an art-masterpieces peep show. But the book is dedicated to inquisitive youth and is intended as an academic text, the only question being whether it is better or worse than the other available art histories. It has the virtues of "balance" and "completeness." That is, no portion of what has been called "world art" has been either neglected or unduly stressed. There are chapters on primitive, Oriental, Pre-Columbian and Islamic art, as well as one on the early medieval period in Europe, which treats of the art of the Goths, the Celts, and the Merovingian and Carolingian Franks. (Upper-echelon scholarship has made available now a reasonably coherent classificatory pattern for the art of this still considerably Dark Age.) The halftone cuts are of a reasonable size and are conveniently placed in the body of the text. The choice of illustration is usually satisfactory, and the quality of reproduction is generally adequate to the intended study purpose.

The besetting fault of this expensive book is its woolly academic remoteness of tone. Dr. Myers has attempted to make some of the in-

sights and formulations of Arnold Hauser's *Social History of Art* available, in capsule form, to the college-going masses (though he doesn't exactly say so). But conceptions that sound imaginative and striking in Hauser's words, in which we watch an unraveling process of thought, issue in Myers' bland and reductive sentences as vague abstractions practically indistinguishable from the usual hackneyed phraseology of traditional textbook language.

The habit of thinking in terms of a conventional sequence of culture-chapters (i.e., Egypt, Mesopotamia, Minoan Crete, etc.) sometimes results in a gravely mistaken sense of chronology, as when Dr. Myers declares that the construction of the Minoan palace "has progressed beyond the Assyrian." Furthermore, the worst thing an art history can do to a student (and frequently does) is to reinforce his shallow notions of historical "progress." Given the progressive tone which *Art and Civilization* shares with almost all the older art histories, there is the danger that many students will misunderstand a sentence like: "Here as early as the middle of the sixth century B.C. the Greek sculptor tried to . . . achieve a certain amount of human expression in the face." Many sophomores might be tempted on reading this to suppress any confusing recollection they may still have of naturalism in early Egyptian funerary effigies—unless they are conscientious enough to flip back to the Egyptian chapter and read that "the reliefs, paintings, (and sculptures of Old Kingdom Egypt) exhibit the same conflict between Old Stone Age naturalism and New Stone Age formalism."

Some art-history instructors, eschewing this type of prefabricated systematism, have attempted to dispense with a text and rely on exhibitions of photos and reproductions together with specially selected readings. Others adopt a book like Myers' for its illustrations and skeleton of factual "data," names, dates, etc., intending to supply the deficiencies of interpretation themselves. A third group prefer to follow the text closely in the classroom, and usually win the approval of the majority of students by doing so. I suspect many among the latter two categories will in future elect *Art and Civilization*.

CHARLES S. KESSLER

Botticelli by Giulio Carlo Argan. Skira. \$5.75.

THE latest in the series of monographs labeled, somewhat ambiguously, "The Taste of Our Time" (one should like to see its editors define this important aspect of our modern *Zeitgeist*), the present volume is a welcome addition to the small number of books on Botticelli in English. Nearly forgotten until the age of Ruskin and Pater, this master enjoyed a brief vogue of popularity, only to be reassigned to his relatively modest position in the hierarchy of Italian Renaissance painters. Characteristically enough, it is thanks to a Japanese scholar that in 1925 a second phase of *Botticellismo* began.

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Edited by Harold A. Small

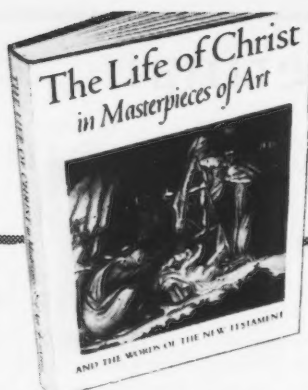
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BOOKS

Yorker is urged to conduct in the Italian galleries of the Metropolitan Museum. With the exception of the Dante drawings and the allegorical *Pallas Subduing the Centaur*, the illustrations are as representative as one could desire. Much space is devoted to a discussion of the three Biblical frescoes in the Vatican, and one is glad to report that Botticelli's predella paintings are finally gaining the recognition they so richly deserve. Unfortunately, the beautiful Magdalen panels from Philadelphia are not included.

Professor Argan's critical introduction, I am afraid, is too learned to appeal to any but philosophically trained individuals. The fault lies not so much with the author's inability to express his ideas—the essay is exceedingly well written and only occasionally marred by the dubious translation of a word or phrase—as with the loftiness of his aim, which is to verbalize the latent meaning or hidden rationale of Botticelli's paintings. This tendency is summarized in the statement that the “reduction of vision and form to what might be called the visual equivalent of words is precisely the quality which, definitely separating Botticelli's paintings from the cognitive positivity of the great Quattrocento tradition, assimilated it even structurally to ‘poetry’.” By poetic painting, however, Argan understands not the romanticizing tendency commonly ascribed to the master's art, but a neo-Platonic mode of painting, in which visual images are increasingly idealized and hence abstracted from their pictorial context.

Without narrowing the scope of his philosophical exegesis, the author could have devoted a little more space to the strictly artistic aspects of Botticelli's art: his pronounced linearism and his disavowal of perspectivism. For whatever the degree of idealization inherent in Botticelli's allegories and in his reconstructions of ancient models, there is no denying that rich sensuousness which prompted Berenson to call the representative element in his paintings a “mere libretto” lending itself to translation into a “linear symphony.” And while there is every reason to believe that—at least in his later period—Sandro bathed his works in the pure, intellectual light of Fra Angelico's canvases, in the *Primavera* as well as in his *Birth of Venus* he was certainly closer to the spirit of Siennese painting and, in particular, to the art of Simone Martini.

ULRICH WEISSTEIN

Italian Miniatures by Mario Salmi. Harry N. Abrams. \$17.50.

DURING the winter of 1953 an important exhibition of Italian miniatures opened in Rome. Subsequently, Mario Salmi, principal director of the exhibition, published a book on the history of Italian manuscript illumination. This book has now been revised and translated. It forms the introductory volume of Harry Abrams' new series of art books which is to present some of the lesser-known chapters in the history of art. The book is handsomely illustrated with more than seventy-five pages of color plates and one hundred half-tone cuts placed within the pages of the text.

Salmi is one of the most eminent of the very few scholars who have studied the complex, ob-

scure field of Italian illuminated manuscripts. It is a field which has been neglected along with most Italian art of the Middle Ages primarily because Italian miniatures have been considered inferior to Northern or Eastern examples of the art. And indeed, however imaginative, however beautiful and fascinating Italian miniatures may be, they do not, in general, bear comparison with the best of Irish, Byzantine or French miniatures of the period. Italian medieval art was overshadowed by the inflorescence of art in Northern Europe during the Middle Ages. Italian illuminators seldom rose to the heights of, for example, the *Book of Kells* or the *Très Riches Heures* of Jean de Berry.

Italy did not regain her supremacy in art until she developed from the late Gothic of the fourteenth century a new style and a renaissance of monumental painting. The Renaissance, however, did not equally nourish all the arts. As they regained their leadership in the major arts, the Italians neglected more and more the dying art of miniature painting, for the foundations of their new style, with its concern for perspective space and three-dimensional form, diverged radically from those of manuscript illumination. The Italian miniatures of the fourteenth and fifteenth centuries which do reflect the most advanced style of the period are usually the least successful as miniatures; often they resemble full-scale altarpieces seen through the wrong end of the telescope. It is therefore not surprising that some of the best miniatures of this period were produced by the most conservative painters, such as Lorenzo Monaco, who preserved the older traditions of illumination.

If, however, we avoid the temptation of comparing Italian miniatures with large-scale paintings and with their Northern counterparts, the miniatures reproduced in Salmi's book will delight us. If we stop regarding the vignettes of a Neri da Rimini, for example, as microscopic versions of frescoes, we can admire his concise depiction of a landscape. If a Fra Benedetto Toschi lacks the sprightly imagination of a Jacquemart de Hesdin, still his joyous piety is pleasing.

Some of the earliest manuscripts reproduced in the book display the most vigorous and imaginative designs. Among the most outstanding are the miniatures painted at the great abbey of Monte Cassino. The initial letter P of an eleventh-century homily from Monte Cassino opens the text of Salmi's book. It is formed by an elaborate maze of interweaving bands which entangle in their nets heraldic beasts and a little man in red tights. The artist has created here a miniature masterpiece fusing Arabic complexity with something of Celtic intensity. In a leaf from a twelfth-century psalter representing David and his musicians, the same vitality of spirit persists in different forms. Little musicians in brightly colored costumes dance nimbly about the larger figure of David, who is seated cross-legged on his throne, plucking dreamily at a harp. This page with its flat color areas and animated figures is surely one of the best miniatures of the century. A contemporary of Giotto, Pacino de Bonaguida, decorated two manuscripts illustrated in the book; although one of the miniatures seems far more provincial than the other, both reveal an artist with an unusual sense of design. Another artist with a talent for

continued on page 65

THE PICTURE HISTORY OF PAINTING

was written for

me

IT MADE ME UNDERSTAND THE ENTIRE HISTORY OF PAINTING
FROM THE CAVE MAN'S DRAWINGS
TO OUR MOST MODERN ABSTRACTIONS...

IT TOLD ME HOW PAINTING BEGAN...



... about 20,000 years ago in shadowy caves whose walls were enlivened by Stone Age man with animated paintings of wild animals... in the dignified tomb paintings of ancient Egypt... and how it came into full flower in the graceful, sunny life-loving world of the Greeks and Romans.

HOW IT GREW INTO THE MIDDLE AGES...

... continuing in the tradition of classical art, but with a startling new emphasis: Christianity, the life of the spirit and the hereafter, the drama of Christ and His saints. Before my eyes unfold the majesty of Byzantine art in the East and our heritage of medieval art in the West—with large reproductions of the most exquisite masterpieces of artists like Giotto and Simone Martini... including the finest in both Romanesque and Gothic Art.



I MEET THE GREAT DISCOVERERS...



... the giants of late Medieval art who stand on the threshold of the Renaissance... the daring innovations and superb accomplishments of the brothers Van Eyck, Hieronymus Bosch and other late Gothic artists of Flanders, Holland, England and France... while to the South, in Italy, I become familiar with the glories of the early Renaissance—with the canvases of the new painters like Mantegna, Fra Angelico, Bellini and Ghirlandaio—all reproduced in color.

I LIVE IN THE AGE OF GENIUS...

... brush elbows with Leonardo da Vinci, the "divine" Michelangelo, and Raphael—as well as with dozens of less famous, but equally fascinating artists of the High Renaissance. I share in all the excitement of artistic creation in the works of men like Giorgione, Titian, Veronese, and El Greco... Holbein, Durer, Bruegel, and Cranach in the North. In short, I gain a new understanding of the most marvelous age of art the world has ever known!



I VIEW THE TRIUMPH OF LIGHT...



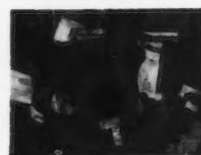
... the sensuousness of the Age of the Baroque! Here, before my eyes, are the creations of great artists who love life and the world around them with extraordinary intensity. The voluptuous canvases of Rubens... the genius of Rembrandt... the jewel-like beauty of Vermeer's masterpieces... all become familiar and real, and I see them, for the first time, in their proper setting and in relationship with each other.

I WATCH THE AGE OF MACHINES...

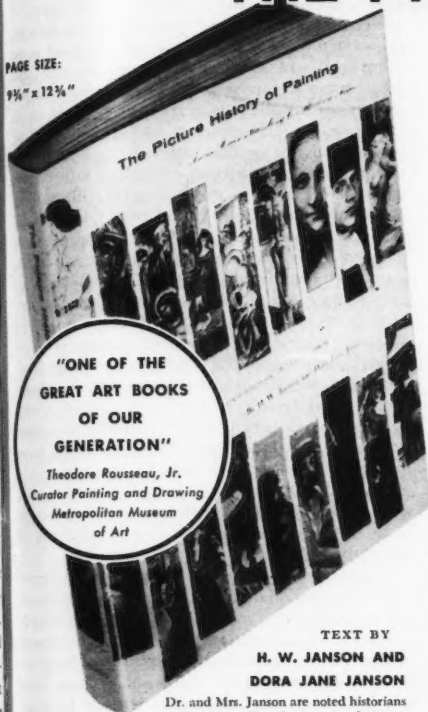
... the variety of colorful individuals dazzles me... from the cool, remote Neoclassicism of Ingres to the heady passion of Goya... from the romanticism of Delacroix to the Realism of Courbet! It is delightful to recapture the beauty offered by Impressionists like Renoir and Degas, the "Post-Impressionism" of Cezanne and Van Gogh! And it is refreshing to know them not only as great artists, but as precursors of present day art!



NOW I UNDERSTAND MODERN PAINTING...



I used to wonder where contemporary artists got their ideas and techniques... and I searched for the keys to the secrets of their canvases. I now realize that modern art is the logical answer to the life we are experiencing in the twentieth century. How thrilling it is to look at Picasso, Matisse and Klee through my "new" eyes, and to understand the "isms" and abstraction and distortion in modern painting. I feel as though a whole new world of experience and joy has been opened to me—at last!



"ONE OF THE
GREAT ART BOOKS
OF OUR
GENERATION"

Theodore Rousseau, Jr.
Curator Painting and Drawing
Metropolitan Museum
of Art

TEXT BY
H. W. JANSON AND
DORA JANE JANSON

Dr. and Mrs. Janson are noted historians
and critics. Dr. Janson is chairman
of the Dep't of Fine Arts, Washington
Square College, New York University

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Because of its scope, its beauty, and its completeness, THE PICTURE HISTORY OF PAINTING—more than any other book ever published anywhere—is a "must" for every art lover, for every home and library, for every family with children. Here is the art book that you and every member of your family will actually love to read, as well as look at the magnificent reproductions. Here is a book that you will return to again and again—both for the pleasure it provides and for the vast store of information it holds.



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LONDON

The Monet revival . . . his recent retrospective at the Tate . . . chimpanzee "modern art" at the I. C. A. . . . Levee's amalgam of current styles . . . the young Clatworthy and Turnbull . . .

BY PATRICK HERON

IT is, of course, a comparatively new thing, this interest of the *avant-garde* (to revert to an old-fashioned term for the opposite of "old-fashioned") in Monet. Most of Monet's great contemporaries have fathered one aspect or another of twentieth-century painting. Cézanne's invention of distinct, separately articulated planes gave rise to Cubism; and the angular, thick-lined drawing in the canvases of Van Gogh certainly helped to unleash various forms of modern Expressionism, while at the same time the nervous but supremely rhythmic stutter and swirl of his broken strokes, together with the flat brilliance of his color, lent great impetus to the Fauves; then the sculptural volume of Renoir's figures was a thing particularly noted by Derain and Picasso in the early twenties, as well as by the sculptors, especially Maillol. Even Seurat's confetti surfaces reappeared, admittedly in a very different employment, in the Synthetic-Cubist works of Braque, Picasso and Gris. And all this time Monet seemed irrelevant to contemporary painters. He seemed to synthesize the near past to perfection: his only following, the third-rate, picturesque Impressionists of the academies; his only meaning, a return to an atmospheric illusionism which seemed utterly exhausted.

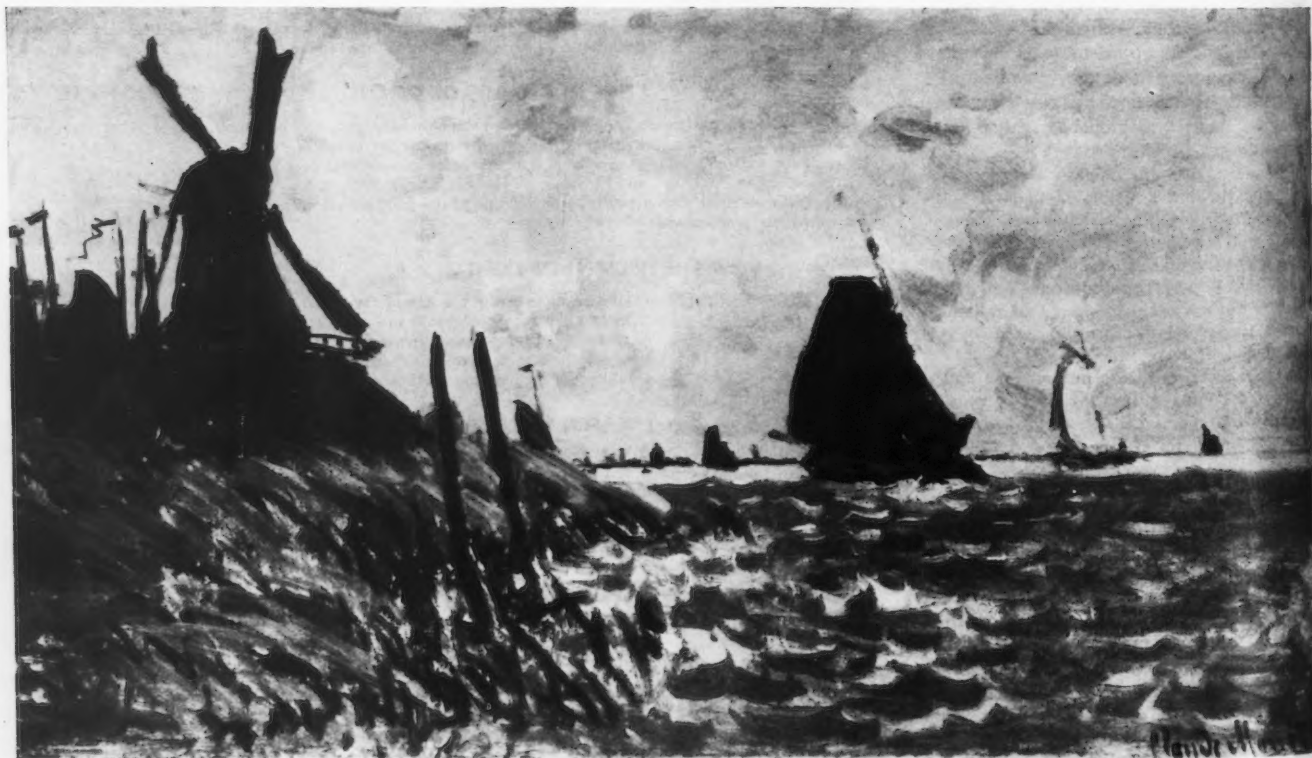
But suddenly all this began to change. After forty years of neglect by the foremost painters of the time Monet is now become a focus of interest once again. On every hand one hears of his relevance to certain nonfigurative painters in the Tachist or Action Painting camps. In the United States there is, for instance, Philip Guston; in

France, from 1945 onward, nonfigurative painting, having expanded beyond the confines of neat, smooth, geometric abstraction (the "abstract" art of the thirties), became increasingly concerned with pigment itself, with textures and color values that overtly reminded one of Bonnard, and after Bonnard of the Impressionists. And when this development (e.g., Manessier, Estève, Singier, Bazaine) was succeeded in the fifties by Tachism of one kind or another—the geometric element which was basic in, say, Manessier, having been discarded—we really were ready to open our arms again to the flying strokes, the spluttering twirls and dots and dashes of Monet. But this return of our sympathies to Monet has not, of course, come about through any revival of interest in the illusionistic content of his picture—not, that is, through a return to an interest in his subject matter—but rather through a new reaction to the abstract characteristics of his pictures: we are now in love with his granular surfaces, with the brush marks which instantly convey the precise movement of wrist and arm through which they came about, with the "all-over" dance of his nervously controlled brush, as it spreads its little explosive blobs and clouds of color across the picture with so even and consistent a tempo. Also, there is the opalescent depth and the misty radiance of his color, the fact that it does not define hard, resistant planes that are parallel to the picture surface—all this concerns us again, now, in our flight from the geometric definiteness of Cubism, and from the unmodulated flatness of large color areas.

Or so the argument runs. Accordingly, I feel that I ought nowadays to be enjoying most of all the final phases of Monet's art—the series of Rouen Cathedral, where the surfaces are like those of ancient stone, encrusted with miniature lichens, or stained with the mineral drippings of some natural liquid through the ages; or the last, great water-lily ponds, with their much looser textures of magnificent brush scribble. Both kinds contain many masterpieces. And in both is to be found evidence of that supreme feat in figurative painting—the precise evocation, rather than mere description, of great detail in the subject by means of apparently casual, broad, loose, easily looping gestures of a large brush. And certainly the pleasures of contemplating the smoky, foamy, pumice-stone surfaces of the Rouen Cathedral pictures are very great: large areas of powdery blue-green, or iridescent gray, are moth-eaten at their edges and seem like natural stain-ragged stain-shapes jigsawed together—appearing quite flat and devoid of reference to any three-dimensional reality, as one looks close. But step back, and suddenly you are aware of an image, unquestionably photographic in kind, of a form in space: the flatness dissolves into space, the moth-eaten stain vanishes before your eyes, and sinks back 150 feet—resolving itself into a section of architectural detail on the western façade of the cathedral . . .

That was what used to be experienced before such a canvas. Today the conscious progress of the appreciative eye is almost exactly reversed. You start by recognizing the object depicted and you end up by contemplating exclusively the paint itself, in all the subtlety of its configuration upon the surface of the canvas. Nevertheless I cannot help feeling that just because Monet's final phases are so close to much of the nonfigurative painting of the present time—that for this very reason they are less exciting, now, than many of his earlier works. In the context of the present moment the late Monets do not seem abstract enough! So, paradoxically, the very qualities by

Claude Monet, A MILL NEAR ZAANDAM: A WINDY DAY (1872?); collection Mrs. M. S. Walker.



which Monet now attracts us also provide the criteria by which we criticize him. Perhaps I speak only for myself, but I found more satisfaction in a number of the earlier pictures, when I visited the excellent retrospective of the Tate Gallery this September. This point I will enlarge upon. But first let me explain that this important exhibition has come to the Tate from this year's Edinburgh Festival; that it has been arranged by the Arts Council of Great Britain; and that Professor Douglas Cooper selected the 118 paintings and undertook the catalogue.

MONET's two greatest gifts were: first, a miraculously sensitive eye for harmony in the higher tones of atmospheric color and, second, an exceptionally vital and original wrist. By the latter I mean the electrically nervous yet physically vital energy of all his brush writing. In this amazingly varied surface quality lies his main abstract vitality. The individual brush strokes in almost any Monet one can think of are infinitely varied: blunt strokes, square-ended; rigidly horizontal strokes; hooked strokes; semicircular strokes, either taut and dry or fluffy and smudged; smeared dots; flicked comma-like strokes; long calligraphic glides; flat sideways-smearing slab-like strokes; soft, interweaving scribbles; and so on. And Monet being Monet, and concerned with the phenomenon of the optical sensation of refracted light, rather than with the perception of the continuous surfaces in his subjects which reflect that light, all these brush stabs and brush glides remain distinct from one another, individual units in the harmonious texture of the total surface. This is done by keeping each stroke, or set of rhythmically related strokes, distinct in color from its neighbors. Each one of Monet's strokes thus stands in front of or behind its neighbors in space. They are all planted clearly one upon another; and they remain, visibly, one-on-top-of-another in the final canvas. This distinguishes them from the brush strokes of Renoir, for instance; Renoir, being, on the contrary, more concerned with the modeling of continuous surfaces in the subject, tended to weave his separate systems of strokes one into another, spatially.

The spatial separateness of Monet's strokes gives him an extra element to play with when it comes to designing the picture. In a purely abstract sense, Monet's separate strokes are the main architecture of his pictures. It is the rhythmic intervals and the compositional distribution of the individual brush strokes in a canvas of Monet's that chiefly determine its "composition," its pictorial structure, or architecture. The arrangement of the masses and spaces of the chosen subject is positively of secondary importance for Monet; but of primary importance for Renoir. And this is doubtless the reason why we so often feel Monet's composition (in terms of the solid subject) is rather summary, obvious, not to say ordinary; or even, at times, downright picturesque and pretty. The jetty comes out from the left; a clump of bushes sticks up on the right; the opposite bank of the river, or a headland across the bay, lies neatly along the main horizontal dividing line of the picture (the horizon, in fact); everything very quickly and efficiently adds up to a perfectly balanced and ordered design. Then, these things being settled (and a fantastic optical accuracy enabled Monet to seize all this data from the scene with wonderful economy and purpose), the painter was able to give his hand and eye free rein in weaving the miraculously luminous tapestry of thick, free strokes which I have been trying to describe. But every time, his originality and power lie not in a powerful organization of the forms of his subject (as in Cézanne), but in the extreme elegance and liveliness of the design his actual brush strokes themselves made.

For this reason he was most assuredly finding the true, logical and personal fulfillment of his gifts

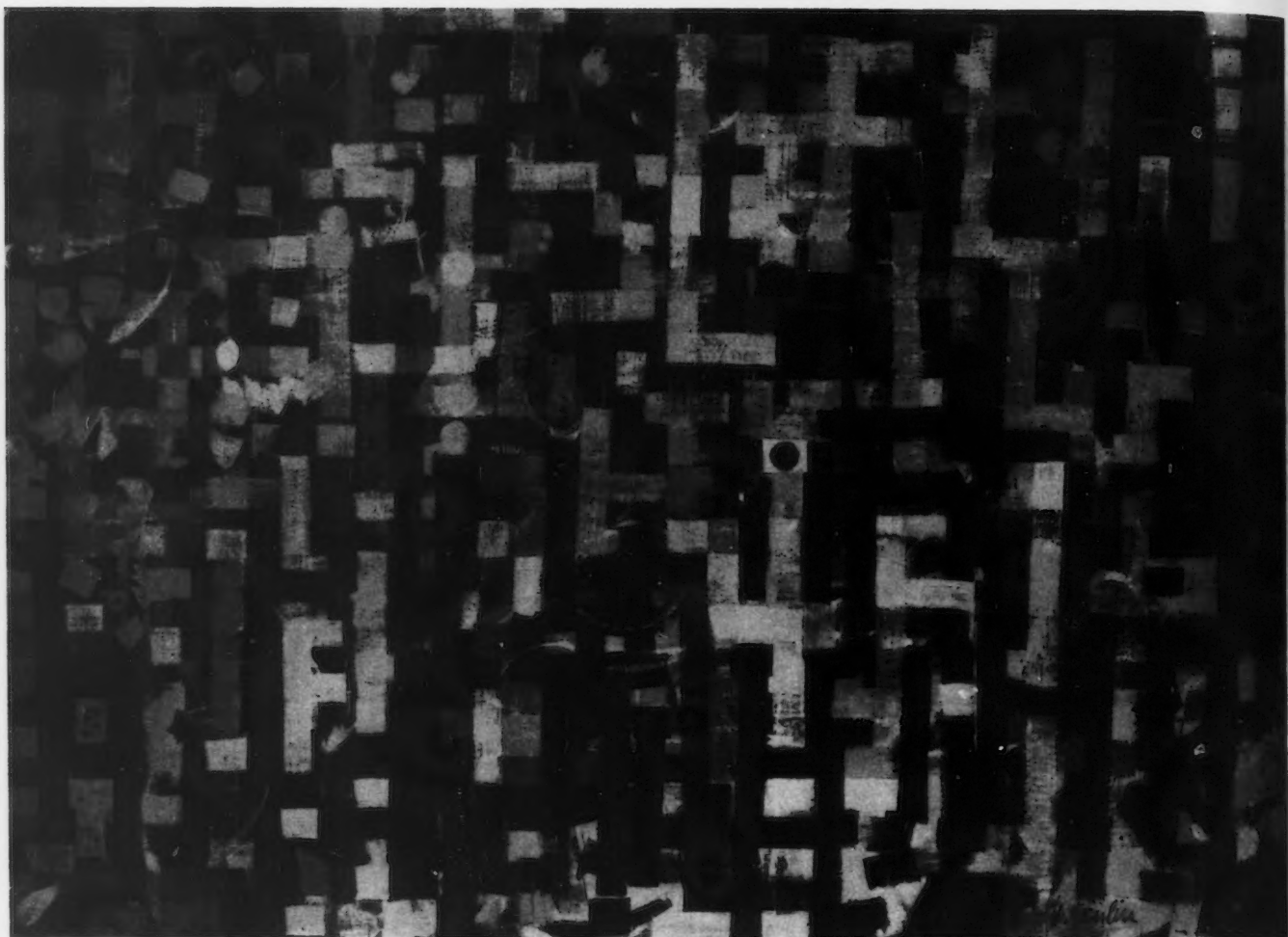


Monet, THE BEACH AT SAINTE-ADRESSE (1867 ?); collection Chester Beatty.

when he arrived at his final discoveries in the water-lily pictures. Here all was in the touch; "composition," considered as an arrangement in space, was at a minimum. The plane of the pond's surface filled out the entire canvas to its four corners; the miraculous life of paint, when applied by brushes, was made manifest in a new sense. Something was discovered which it has taken us over thirty years to catch up on. Yet, as I say, now that we have tipped that lily pond's surface even further up, until it exactly coincides with the plane of the canvas itself, Monet's last masterpieces seem compromised by the degree of recession they still contain. And so, for an abstract generation, it is possibly easier to savor the quality of this painter in his earlier works, where a far sharper perspective, a completely undisguised concern with the spatial realities of landscape, still prevailed. I feel myself that Monet's superb handwriting packs an altogether stronger punch when there is this communication of optical reality to be made. The texture of such pictures as *A Mill near Zaandam: A Windy Day* (1872 ?), or *The Beach at Sainte-Adresse* (1867 ?), is altogether more dense and meaningful than that of the lily ponds, I at present feel. In other words, I believe (but until I visited this exhibition at the Tate I should have tended to argue to the contrary) that Monet was essentially an "impressionist," one whose every gesture grew out of the lifelong study of light as it absorbed, refracted and transmitted in the atmosphere. For him, one touch of Naples yellow placed between two of cobalt violet is not only a statement of "violet-cobalt-violet"—as would be the case in a nonfigurative colorist of today. It was also the conveyor of an optical sensation concerning the light of the setting sun as it was reflected between two small waves of the evening sea. The abstract content is missing in the lily ponds: they really represent a distended representational idea. In them Monet pointed to the future; but he did not enact it.

A BRIEF résumé of the London galleries lately might begin with the paintings by two chimpanzees—Congo, of the London Zoo, and

Betsy, of the Baltimore Zoo—which have been on view at the Institute of Contemporary Arts. Congo uses brushes to *tache* with; Betsy, her fingers. The obvious confusion has arisen—that this, too, is modern art! Even the I.C.A. does not seem to have been too clear on the point. (Perhaps artist-members' subscriptions will in future be appealed for at the Zoo?) At Gimpel Fils paintings by an American-in-Paris, John Levee: personally, I am not convinced by his amalgam of several current master-styles, though he is extremely able. At Marlborough Fine Art an impressive collection of thirty-three bronzes (mostly small) and forty drawings by the late Henri Laurens: an important show and a very good sculptor—but not the great artist many now think. By no means Moore's equal. And drawings by Moore, from all periods, were to be seen at Roland, Browne and Delbanco, together with paintings by Guido Pajetta. At the Hanover Gallery new bronzes and gouaches by perhaps the best of the youngest sculptors—Robert Clatworthy (b. 1928). Nevertheless, I have ceased to react to ragged-surfaced bronzes, and to mini-mized legs (like spindles) whether in bulls (Clatworthy's favorite subject) or tormented girls. Expressionist in content, Impressionist in form, the ragged-bronze age bores me now; one almost longs for the sheer surfaces of carving again—until one reflects that it all would most probably be aridly geometric again. Sculpture is in the doldrums just now. Again to the I.C.A., where sculpture and paintings by William Turnbull (in his thirties) have superseded the apes. Some of Turnbull's faceless figures have an exciting elegance, with their corrugated-cardboard surfaces and their originally Giacometti-like armatures now filled out into thicker and more personal stances. Next, the New Vision Centre Gallery, near Marble Arch, is establishing itself as a Tachist headquarters where certain artists seen in the Redfern Gallery's much larger collection have held one-man shows, e.g. Denis Bowen and John Coplans. Finally, one of the best collections of prints in London—lithographs, etchings, woodcuts, silk screen, etc.—is always on view at the St. George's Gallery in Cork Street.



Number 10—1952-53; courtesy Munson-Williams-Proctor Institute.

BRADLEY WALKER TOMLIN

The current retrospective at the Whitney Museum substantiates his final conquest of an elusive ideal.

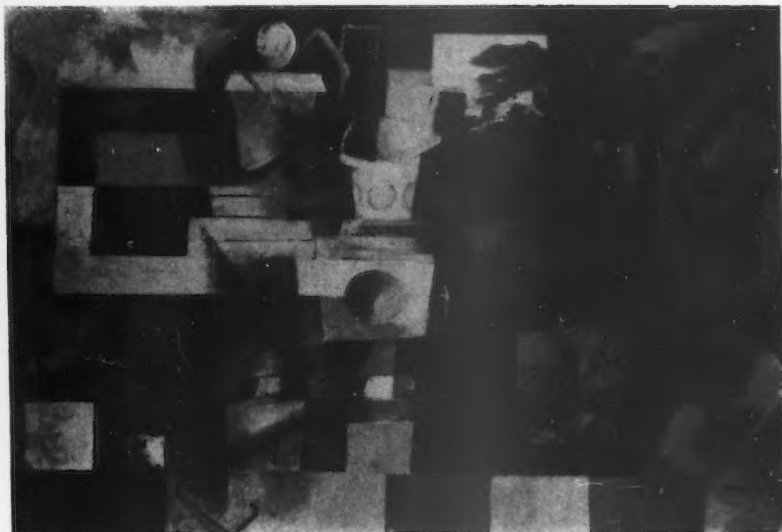
BY MARTICA SAWIN

BRADLEY WALKER TOMLIN's death at the age of fifty-two was a loss keenly felt not only by those artists who were his friends, but by those who knew him through his painting alone. During the few years immediately preceding his death, and after a painting career which had been uneven and unspectacular, Tomlin had found the direction which the fulfillment of his artistic potential must take, and for a brief term his production flowered abundantly. The years during which Tomlin was producing his best work, from 1948 to 1952, were a period of sudden accelerated growth and activity on the part of painters belonging to what is termed the New York School. Pollock and De Kooning had opened new territory, and the Abstract-Expressionist movement was gathering momentum, steadily attracting new recruits and gaining recognition. Although never an Expressionist painter by temperament or achievement, Tomlin was nonetheless considered an important figure in this movement, which at the time had aspects of a communal effort,



Self-Portrait (1932); courtesy Whitney Museum of American Art.

Burial (1943); courtesy Metropolitan Museum of Art.



and which inspired the enthusiasm and participation of many artists of previously diverse persuasions. Thus the sense of Tomlin's loss was the more acute because it was a loss to the common cause of a painting community.

Because of the shift which had taken place gradually during the last decade of his life, not only in the direction of his painting and his thinking about art, but in the artistic milieu which he frequented, few persons were in a position at the time of Tomlin's death to assess or summarize his career as a whole. Now, four years later, the Whitney Museum's retrospective showing of his work (September 25-November 12) offers the opportunity to survey the development of his painting over a twenty-five-year period and to appraise the culminating works of his career as well as to clarify his position in regard to the Abstract-Expressionist movement as a whole.

"Elegance" is the word one hears most frequently applied to Tomlin's painting, and it is a consistent characteristic of his work from his early cover designs for *Vogue* and *House and Garden* to the stylistic assurance of his last canvases—and it is also a quality which is particularly relevant to Tomlin as a person. Of his personality a few fragments of information give some indication. He has been described as "a dandy and a dilettante" in all matters except art. He had a passion for collecting precious odds and ends, finding it "difficult to resist an auction or an antique shop," and when he received an unexpected bequest, he bought a large Victorian house in Woodstock which he took great delight in redecorating, although he was not long equal to the physical task of maintaining it. Artists who knew him in later years describe him as aloof and inaccessible; when he came to the artists' gathering place at the Cedar Bar he often sat alone, and "one did not feel that one could casually approach him and join him at his table." Yet his taste, his manner, his sense of propriety are not the whole story, for there was also a restless, experimental side to his nature which led him ultimately into the vanguard of contemporary art.

TOMLIN's vocation manifested itself early in his life, and he demonstrated his ability by winning a number of awards in school and at Syracuse University, as well as a traveling fellowship upon graduation. However, he devoted much of his time during the 1920's to commercial art, and there is little of interest in the exhibition's two isolated examples of his painting from these years, save that they indicate a boldness of form and strength of design and a certain reluctance toward color. A still life of 1930, *The Red Box*, is uncharacteristic of the artist either before or after this date in its total lack of that sense of style and innate taste which have come to be identified with Tomlin; the objects, despite their precisely defined three-dimensional solidity, are tilted in a most implausible fashion so that the whole composition is meaninglessly askew. Paintings from the 1930's are scarce; during this time (1932-41) he was teaching at Sarah Lawrence, and according to all accounts his output of finished paintings was relatively small. Two works from 1937, *Collage* and a watercolor entitled *Two Figures and Easel*, give some indication of the type of Cubist-derived influences he was absorbing at the time. The latter is a tantalizing work, the only instance, apart from a self-portrait, in which the human figure appears; both its spatiality and its imagery are provocative and complex, and one wishes that more examples of its kind were available.

The superficial elements of Cubist design had a firm hold on his work by 1939, but they served a decorative rather than a structural function and were used generally in combination with realistically rendered objects, the whole being located in a hazy atmospheric space. A number of still lifes or symbolic composites such as *To the Sea* were executed in this eclectic combination of styles in the period between 1939 and 1944; they are saved from total confusion only by Tomlin's own distinctive sense of style, which enabled him so tastefully to combine these antithetical elements, and by the romantic fantasy of the vision he imposed on them. A few traits may be observed

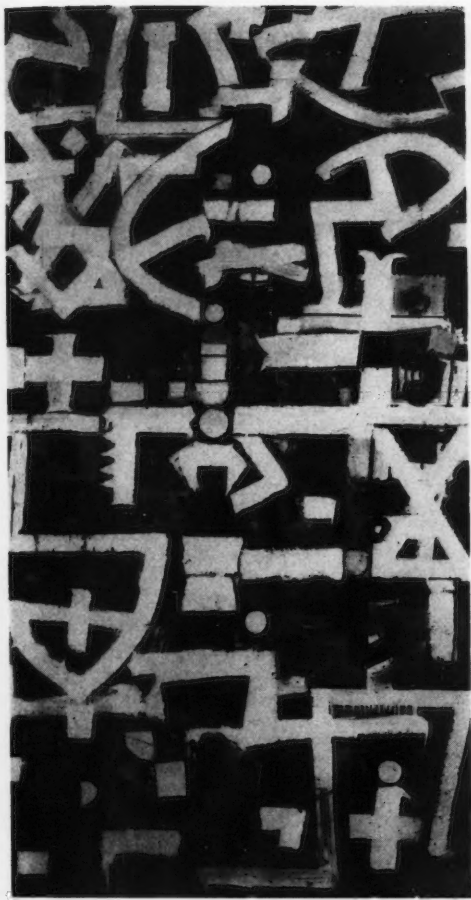
BRADLEY WALKER TOMLIN

in these canvases which carry over into his abstract work, notably the superimposition of flat shapes on a background space which is ambiguously atmospheric, and a recurrence of isolated circular and ovoid forms and partial grids formed by broad horizontal and vertical bands (compare *Arrangement*, 1944, and *No. 20-1949*; or *Burial*, 1943, and *No. 1-1949*).

By 1946 Tomlin had moved decisively into the realms of abstraction by way of a symbolism of the subconscious, seen in *The Armor Must Change*, a painting which is decidedly Gorky-esque in its use of fluid elastic line, open color areas and sharply defined shapes to describe organically suggestive forms and movement through space. From this his quest for a more spontaneous expression took the purgative form of what is intended as a linear automatism, to be observed in the paintings of 1948, which consist of brush drawing moving freely over grounds of a single color. However, the actual degree of spontaneity is questionable; placement still seems to be dictated far

Number 12—1949; courtesy Mr. and Mrs. B. H. Friedman.



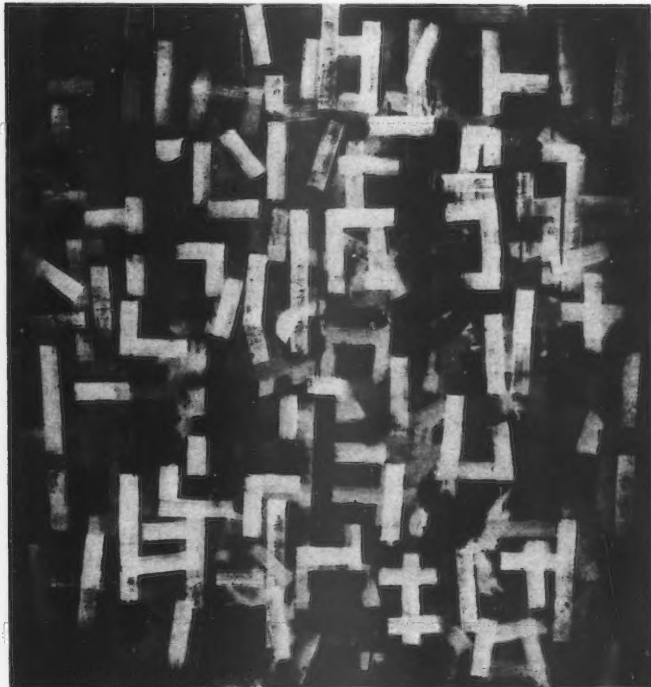


Number 1—1949; courtesy Whitney Museum of American Art.

more by taste, balance and proportion than by urgency of expression. Philip Guston's comment in the catalogue of the exhibition, that "his temperament insisted on the impossible pleasure of controlling and being free at the same time," seems indicative of Tomlin's fundamental dilemma. He aligned himself by choice with an art which had as its motivating force the expression of physical energy or of emotions conveyed through physical sensation, when he himself lacked the temperament for such an art since he was essentially an esthete who held himself aloof from the physical world.

As one contemplates his ambitious works from the years 1949-50, especially *No. 1-1949*, from the collection of Ethel Schwabacher, and the familiar *No. 20-1949* in black and white and shades of brown, from the collection of the Museum of Modern Art, one searches in vain for the expressive motivation which would give significance to these elaborate, labyrinthian constructions. They delight and intrigue the eye with their intricate and inventive variations, but they fail to reach the spirit, nor is there a governing rationale which might appeal to the intellect. They are fascinating to examine, portion by portion; they offer an alluring field of exploration to the eye; but after one has probed into all the legible corners of the maze, a grasp of the whole still eludes one. The initial impression of these particular canvases is deceptive. The broad, flat strokes are arranged in configurations suggestive of symbols—which imply an intended communication. Yet they convey neither idea nor sensation; rather they are but fragments of a

Number 9—1952; courtesy Phillips Gallery.

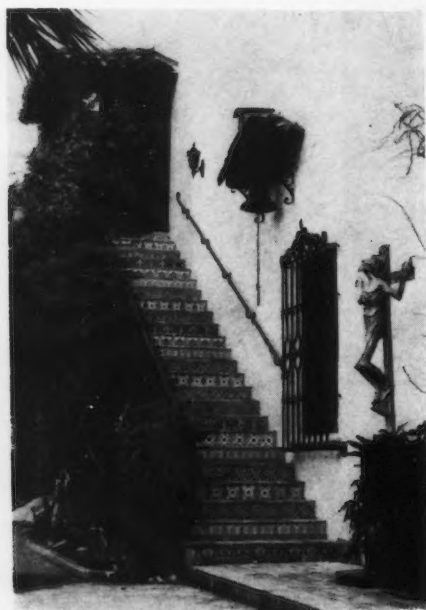


design. Although Gottlieb in his pictographs (which Tomlin greatly admired) used "symbols" which were capable of no literal interpretation, he used them with a sense of the emotional significance of forms and also with a regard for the unity of the whole.

In Tomlin's subsequent paintings, the units become gradually smaller, more uniformly rectilinear, more closely knit into handsomely organized entities, in which planes established by the varying colors recede into space, while some of the light-toned bars or petal-like shapes seem to be released to float on the surface. In the last paintings the shapes are reduced to single touches of the broad brush, yet they are carefully formed, individual in character, as they appear to revolve slowly in space like gently falling flakes of snow. When one considers these final works in relation to their predecessors, one concludes that they represent the artist at his best, for in them he has rid himself of his earlier eclecticism and his tendency to waver between styles, and he has achieved a purity of vision, a clarity of communication and a fidelity to a single concept which gives these paintings the classical perfection he sought, within the most contemporary of idioms.

It is fruitless to speculate on what he might have done, given more time. It is sufficient for us to be made aware at the end of such a retrospective survey that the artist aspired toward a goal, the understanding of which had long eluded him, and that when the understanding was finally his, he had the means at his command to produce the beautiful and integral paintings to which he devoted the last year of his life.

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it exerts a telling influence
in the cultural life of the Southwest.*

WITH its McNay Institute, the city of San Antonio can boast one of the most inviting and captivating museums in the country. Surrounding an almost Rousseauesque grove of tropical foliage in a fountain-centered patio, the Spanish structure first presents to the visitor its warm-toned tile roofs above cool white walls. Not only the exterior courts and walks but the interior halls and galleries are paved with tile, often of intriguing workmanship. The ceilings are staunchly beamed and coffered. The visitor is immediately aware of an atmosphere of both dignity and intimacy—a fitting atmosphere for one of the nation's finest collections of modern art.

The McNay Institute is young, having opened its doors only three years ago. It owes its name, and its existence, to the late Marion Koogler McNay. The devoted art collector and patron was born in Degraff, Ohio, and studied painting at the Art Institute of Chicago, where she first began collecting. She moved to San Antonio in 1925. After the completion of her residence—designed by Atlee B. and Robert M. Ayres—she furnished it with distinguished examples of furniture and other decorative arts as well as paintings. At her death in 1950 she bequeathed her home and collection as a museum of modern art for San Antonio and Texas, and gave it the initial endowment. The museum today is privately administered by its trustees, and is open free for the benefit of all.

Mrs. McNay's careful study of modern art began with the famed Armory Show, which she visited in Chicago in 1913;



Raoul Dufy
GOLFE JUAN



Camille Pissarro, HAYMAKERS RESTING.



**André Dunoyer de Segonzac,
FALL LANDSCAPE.**

THE McNAY'S DIRECTOR



John Palmer Leeper, Jr., Director of the Marion Koogler McNay Art Institute, assumed his present duties in 1954, when he was only thirty-three. He had previously been Director of the Pasadena Art Institute and Assistant Director of the Corcoran Gallery of Art in Washington, D. C. His postgraduate studies in art were done at Harvard. Texas-born, he served for more than three years in the Air Force. He is married to Blanche Magurn, herself a museologist, who has held posts at the Fogg Museum in Cambridge, Massachusetts, as well as at the Corcoran Gallery and the Dumbarton Oaks Research Library in Washington.



Amedeo Modigliani, GIRL WITH BLUE EYES.



THE McNAY ART INSTITUTE

today her collection includes major examples by most of the artists who therein charted the course of contemporary painting, but numerous other twentieth-century artists figure in the catalogue as well. Among the names are Braque, Chagall, Derain, Dufy, Gromaire, Klee, Laurencin, Marquet, Matisse, Modigliani, Pascin, Picasso, Rouault, Rousseau, Soutine, Utrillo and Vlaminck. In addition the collection is strong in its representation of the first generation of the Post-Impressionists, particularly Gauguin and Cézanne. Mrs. McNay was also deeply interested in American art, and the collection includes works by Winslow Homer, Mary Cassatt, Childe Hassam, Maurice Prendergast and John Marin. Two galleries of the museum are devoted to the permanent collection of New Mexican arts and crafts.

The foundress of the museum did not look upon her treasures as forming a complete collection, and, as Director John Palmer Leeper recognized on taking over the reins of the institution, "the lacunae are implicit instruction to enrich, for instance, the group of Impressionist paintings, as well as to give a broader picture of the nineteenth-century tradition from which they grew. And the collection must grow regularly in the field of contemporary art."

Mr. Leeper's words give an indication of the over-all policy which guides the activities of the Institute. This policy is based upon the conviction that modern art is a logical, even inevitable development, not a sporadic or irrational one. The art of our period is thus approached as an extension, a brilliant one, of the arts of other periods, and the museum sets for itself the task of showing the complex matrix which formed the art of today. As a museum of modern art the Institute is of course primarily concerned with presenting contemporary work; here the goal is not merely to display the typical, but to illustrate the enormous variety to be found in the art of our time—a variety of media as well as means of expression. In all its undertakings the museum holds its fundamental responsibility



*Vincent van Gogh,
WOMEN CROSSING THE FIELDS.*

*Chaim Soutine,
THE CELLIST
(PORTRAIT OF M. SEREVITSCH).*



Georges Rouault,
CHRIST AND DISCIPLE.

Here, in his characteristic "stained-glass manner," the artist presents his own Christ—a social rebel and outcast—consoling a disciple beneath the gaze of the hostile, face-like houses of men.



Paul Gauguin,

PORTRAIT OF THE ARTIST WITH THE IDOL.

Gauguin painted the above picture seemingly in 1893, when he concluded his two-year initial stay in the South Seas and returned to Paris to take his place as the leader of the Symbolist painters. This work is one of the earliest manifestations of the appeal exercised upon European painters by primitive art—an appeal which was to revolutionize artistic expression in Western civilization during the early decades of the twentieth century.

to be an insistence on quality, an effort to direct attention to what is most significant and rewarding.

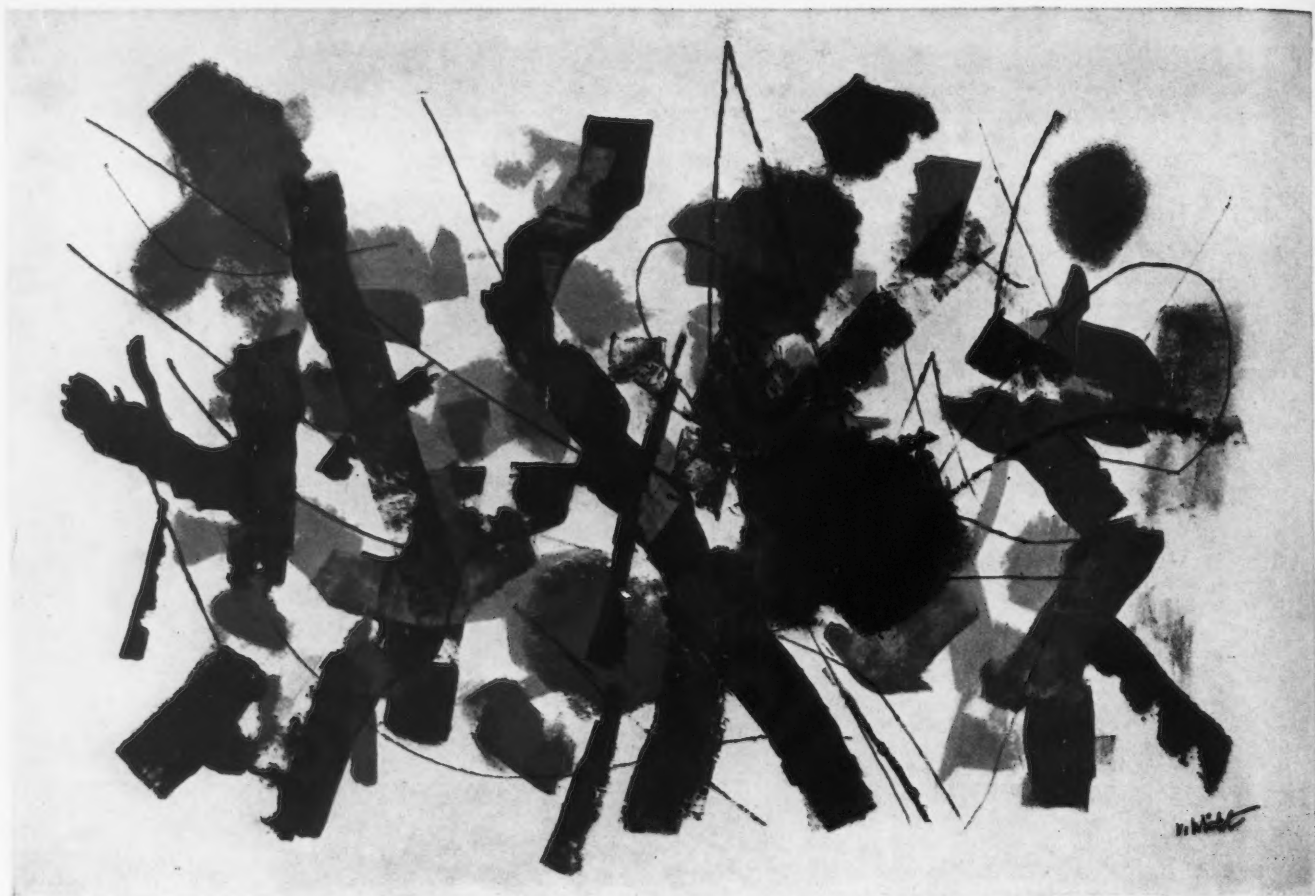
The McNay's 1957-58 season has opened with the Third International Hallmark Award Exhibition, offering a broad analysis of contemporary painting with works by some fifty artists from the United States, France, Italy, England, Ireland and Canada. November and December bring the major exhibition of the year, an Institute-organized display of paintings, prints, drawings and sculpture by Modigliani. The new year will offer an exhibition (also organized in its entirety by the museum staff) of twentieth-century Mexican painting—which will be followed by a comprehensive selection of American paintings from San Antonio private collections, and by the Serge Lifar collection of scenic and costume designs produced by Picasso, Gris, De Chirico, Léger and others. Scheduled for April is a serious pedagogic exhibition on Cubism. These major features will be supplemented by two one-man exhibitions and at least three formal lectures.

The program is indeed an impressive one; it neither asks for nor needs indulgent consideration on the score of the Institute's brief history. Within no more than three years the museum has, through such activities, become an important influence on the cultural life of Texas, broadening among its citizens an appreciation of its own artists as well as of the international masters.

Henri Rousseau,
LANDSCAPE WITH MILKMAIDS.

When mentioned in connection with Rousseau, "nature painting" usually suggests jungle growth and wild beasts stalking their prey—based supposedly on recollections from the time Rousseau spent with Maximilian's ill-fated expedition into Mexico. Recent scholarship, however, tends to look upon Rousseau's trip to Mexico as a fiction, and to look upon his jungle pictures as the fantasies of a painter trapped in Parisian garrets. Fantasy plays its part in the painting below as well, but it is fantasy linked with the "Douanier's" actual childhood, with the region on the border between Normandy and Brittany where he was reared.





Vernal Equinox (1957); collection Richard B. Baker.

JOHN VON WICHT

His paintings on view at the Passedoit Gallery cap a half-century of accomplishment.

BY DOROTHY GEES SECKLER

WHEN the work of Edvard Munch and then of Van Gogh was shown in Berlin by Paul Cassirer, John von Wicht, barely in his twenties, his work already shown in leading museums, felt something between "shock and ecstasy." The revelation precipitated Expressionism for other artists; it had a different effect on him. What he saw was a new kind of form, a new kind of color, a new kind of nature—one that must be approached through symbol and structure. If this cheerful and exuberant man preferred to discover form and an intensified lyricism rather than the irritant and disquieting energies that others read in the new expression, it was not a matter of temperament alone. Von Wicht, like other German artists whose thought has been most influential here, is in love with a theory of "structure" so vast and cosmological, so complex and subtle in its reference to nature, that it ultimately dismantles itself. Intellect talks itself into mysticism and intoxication—but this happens over a lifetime. One suspects that they have used "structure" all along to deliver them from the mechanistic aspects of German thought. In an opposite tack, the Expressionists took the step all at once, but subsequently paid dearly for their audacity.

If John von Wicht had realized himself as an artist early rather than late in life, he would be a less interestingly complex man, possibly less vital and certainly a less independent

painter. Also he would have missed the zest of a half-century of testing, rejecting, assimilating and discovering. One is aware of the ardent curiosity with which he encounters people, ideas, art, and it is this manifest appetite for living that makes for the picturesque. Probably it is his tanned North German coloring and vigorous build that recall to acquaintances his one-time connection with the sea. Actually his impetuous movements and quick changes of mood suggest the opposite of the laconic type that is supposed to rule the bridge. But they only veil another side of his temperament, one that is all order, plan and discipline. When, during the Second World War, he was engaged by the U. S. Army as captain of the supply barge *Dorothy*, he faced a typical dilemma. It happened to be the period when he was determined to confine himself to the most severe abstract expression of line and plane. In an interview published in the *New Yorker* he told Robert Coates: "Really it would be better for a representationalist than for an abstractionist. The scenery—seeing New York from the outside—was so beautiful that from the beginning I realized that I must be careful to save it for relaxation. For my painting I've learned to hide myself inside the cabin and not peek out."

IN navigating the art movements since 1905 Von Wicht, an obdurate nonconformist, has been a kind of "wrong-way

Corrigan"—constantly arriving at destinations other than those charted by the times, or even by his most approving critics. In the middle thirties, when most of his fellow artists on the WPA projects were concerned either with American Scene or Social Realism, Von Wicht decided to limit himself—a discipline that was to last nearly a decade—to the most severe geometrical forms that could be brought together on the flat surface. Then in the early forties, when he was hailed by Edward A. Jewell, critic of *The New York Times*, as a leading exponent of abstract painting—he was now being joined by distinguished European émigrés from the war—Von Wicht deserted his niche as innovator to pursue a passing interest in more solid forms. The critics who wrote, in 1947, that "Von Wicht has arrived at Cubism on his way back to nature" would have been even more surprised by the organic, if symbolic, landscape forms that the artist was to introduce into his paintings in the fifties.

Even today, when his pictures look at home with the work of European and American Abstract Expressionists on the walls of the Whitney or in collections like that of Richard B. Baker, Von Wicht will not claim the glamorous but abrasive mantle of the younger artists. "They work from the unconscious, and I too paint absolutely from intuition," he says; "but my pictures are different. Even when I am most struck with the wonder of what appears, I know that it is in some way controlled. The picture has structure and equilibrium." He is right. But there are times, all the same, when this "structural monitor" is almost knocked from its perch by the vehemence of the psychical storm.

Like Braque, Von Wicht was familiar, as a youth of seventeen, with the world of the paint shop, and also like the French master, he gives credit to this experience for the sense of color and texture that he was to develop. He was often startled by the chance beauty of the wall where the painters tried out their colors. Since the painters used straight edges to separate color swatches, they unintentionally produced not only a handsome range of color, but also the effect of an armature of lines and planes superimposed one upon another. The young apprentice would gasp at this accidental abstraction, marveling that at certain moments each color and relationship seemed to exist in a perfect and surprising equilibrium. But the next moment a painter would add one more sample and ruin the whole effect. "I saw the beauty of paint itself," he says, "but I could not use this understanding then. I could not use it without knowing *why* it was beautiful. We North Germans always have to know—and it has taken me a lifetime to find out why that wall could affect me with such wonder."

THE earliest Von Wicht drawings (they are dated 1905 and 1906 and in their meticulous detail aspire to Dürer) show the lakes, fields and forest strips that divide the flat tableland of North Germany—near the border of Holland, one would say from these drawings; remarkably like the landscape of the Dutch masters. This is the country where John grew up as one of a minister's family of eight. Around 1900 they moved from Malente, Holstein, where the artist was born, to Oldenburg. The exacting drawings were made under the guidance of Bakenhus, a local academician who, on weekends, permitted his admirer to watch him work. When a *Peasant Interior* painted on the spot—a matter of months for this "old master"—was sold at the opening of a Bremen Museum exhibition, Von Wicht's warm Bavarian mother was convinced that a career in the arts lay ahead for her son. Practicality advised the decorative arts, and so he was entered in the Darmstadt Private Art School of the Grand Duke of Hesse.

Bauhaus ideas were already stirring at Darmstadt. Professors like Kleukens were concerned with the applied arts—the design of posters, book covers, lettering, decorative design in all its phases. The plant drawings that Von Wicht has preserved from his student days are precise, almost architectural, in their articulation of parts and exact proportions. The students were required to follow the growth of the plant, to perceive and express not casual appearance or light, but structure.

Von Wicht is still as deeply impressed as on the day he first heard his professor compare the circling growth of the plant, microcosm, to the wheeling of the heavens, macrocosm. One catches revealing glimpses into the character of German scholarship in the early decades of this century: its yearning for universals, its disciplined defenses against the fear of chaos. Von Wicht was able to identify nature, its organic and efficient functioning of parts to a whole, with structure in the picture itself. Thus the picture is most like nature when its parts are also in the most perfect and dynamic correspondence, when it offers a parallel contrast of strong and delicate, and, above all, when the "white spaces between shapes" are in sizes and positions of the greatest strength.

This concept of "negative space," which has less meaning for the Abstract-Expressionist artist of today (whose surface is continuous rather than punctured), is still important to Von Wicht, although he often transcends its narrower reference in his current work. The meaning that adheres to it for Von Wicht is understandable in view of the intense authority with which it was then presented to him by a professor who must have been both advanced and provocative as he trained his young students to be hypersensitive to the "empty spaces"—more than to the motifs themselves—in Greek vases, Egyptian and Assyrian reliefs, Persian miniatures and Oriental scrolls.

In 1913 revolutionary concepts of painting were sweeping Berlin, where Von Wicht was now studying at the Royal School for Fine and Applied Arts. Exhibitions of work by Klee and Kandinsky, of Van Gogh, Cézanne and Gauguin, "finished what had begun with Munch." He saw fellow students quickly adopt the flaming colors that he admired, but he himself "had to know" before he could take the leap. When he went to the Orkney Islands off Scotland for the summer, as he had in 1911,

Libelle (1907), watercolor. Below: *Sheep Stable, North Germany* (1906), pencil drawing.



JOHN VON WICHT



Frisian Landscape (1922), pen and wash drawing.

Force (1937), watercolor; collection Edward Alden Jewell.



he captured in lithographs, afterward popular with collectors, something of their starkness in sweeping, simplified curves and mystical light.

IN 1914 he married Kunigunde Petz, the "Kuni" known today to a wide circle of friends as a woman of personal warmth and understanding; her enthusiasm and support in the difficult years that followed, both in Germany and in this country, have been precious indeed. In the German army in 1914, Von Wicht was wounded and lay near paralysis for several years. Returning to the chaos of Berlin in the grip of famine, barter and inflation, he felt that his only chance to go on with his work was in making a fresh start in this country. He arrived in 1923 with twenty-five dollars in his pocket.

In the twenties Brooklyn Heights, where John and Kuni von Wicht still live, was host to a distinguished art colony. Gathered around the quarters of the old Ardsley Art Academy, founded by Hamilton Easter Field, were Kuniyoshi, Robert Laurent, Maurice Sterne, Stephen Hirsch and intermittently others including the irrepressible Pascin. Like him, most of them were working at jobs other than painting. He did lithography—Weyhe, the print expert and dealer, helped him when he happened to see one of his prints. He went to work for Ravenna Mosaics and for almost a decade was in constant demand by builders and architects as a designer of mosaics, stained glass and murals.

If there was any time when, in the artist's own view, he was actually off the course he had set for himself in art, it came in the decade that followed his arrival here, when the problems of painting were constantly postponed because of the demands of mural and decorating commissions. A few, like the murals he was to do much later at the studios of WNYC (with Stuart Davis, Byron Browne and Louis Schanker doing other walls), were a valuable experience. Most other murals, even those that he did at the World's Fair, which received so much attention, hindered more than helped his painting. But one aspect of his commercial work was having a significant effect: in his almost daily reference to the great stained-glass and mosaic works of the Middle Ages, he was forming a concept of color as symbolic, affecting the senses and emotions through direct impact rather than through descriptive correspondence. Through the Byzantines he came to experience color in terms of the size, shape and position of color areas rather than through modulation.

WHEN the depression finally brought a slacking off of commissions (he worked on the WPA mural project), it was understandably with line and space that he inaugurated a long and arduous discipline. "I had to begin at the beginning," he says. "I wanted to put down a single line of a certain length, a certain thickness and at a certain angle. It was important that it divide the canvas into two unequal parts and that these remain in equilibrium—a matter of feeling, not measurement." If the example of Mondrian (he includes also Léger's and Kandinsky's) presided over these experiments, so did Poussin's: "I had *Eliezer and Rebecca* by Poussin blown up to enormous size. I analyzed it until I had discovered all of the circling movements, the invisible structural lines that supported his composition."

The painting *Force*, which he did in 1937, was the most immediate and dramatic product of Von Wicht's years of geometry and discipline. A dynamic abstraction of opposing curves and angles whose flat but nearly machine-like shapes were softened by a free handling of paint, the canvas possessed a two-dimensional momentum that was rare in American painting. When, in 1939, it was shown in a first one-man show at the Theodore A. Kohn Company, *Force* was singled out for praise by the critic of the *Times*, Howard Devree; and Edward A. Jewell, who later bought the picture, used it to illustrate a controversy on modern art that was aired in the magazine section in 1944. Invited to the Whitney Annual in 1942 (Von Wicht had shown three abstractions there in 1941 with the



Plants and Birds (1951), color lithograph.

Rhapsodic Variations (1954), oil.



The Semantics of Form (1957), oil.

Sunset for the Sailor (1956) oil and wax on paper.



JOHN VON WICHT



Reveries (1957), oil.

Society of Mural Painters), *Force* again attracted wide comment.

In the canvases, many heavily painted, that appeared in one-man shows at the Artists' Gallery in 1944 and in 1945 and 1946 at Kleemann, the artist was making his way to a limited solidity. Perhaps this passing flirtation with Cubism was necessary to convince him that this "ism," which he had by-passed in youth as being less challenging than Klee and Kandinsky, had nothing more to add to his development in abstraction. By the time he joined the Passadoit Gallery in 1950, he was intent on a new development of color, brilliant, luminous, free-floating, exuberant, and he pursued it in oils, gouaches, crayon drawings, pastels and collages, whose lyricism and decorative appeal were, perhaps, the long-delayed release of a side of his sensibility that had been repressed by the intellectualism of his "abstract" decade.

Although the artist now allowed himself a broad range of subtle textures and sensuous colors, a more intense aspect of his feeling—for instance, that reflected in the starkness of his early subjects from the Orkney Islands, or even the aggressive dynamism of *Force*—was now excluded. The craftsman, an exquisite craftsman to be sure, was apt to get in the way of the man. It may have been this suppressed subjectivity that Von Wicht recognized in his contacts with composers at the MacDowell Colony in 1954. Aware that in the music itself he found an outlet for deeper levels of emotion, he launched on a series of abstract paintings in which he proposed to create equivalents for the moods and movements he perceived in each composition. This kind of parallel is always precarious, always apt

to alienate the artist from his own most direct "conversation" with his painting, but in this instance it was successful to a considerable degree. It is possible that for Von Wicht, face to face with unruly and tempestuous feeling, it was necessary to locate the source in a point outside—to say: "There in the music is this emotion, and it has this form, this structure!" Now the structure itself could be not nature, but music. He was probably not conscious of the leap he had made; in the program for the exhibition at Passadoit that followed he still spoke only of "rhythmical arrangements and balance of form and lines"—a strange understatement to apply to the grotesquely convulsed forms of *Rhapsodic Variations*, one of the most successful pictures to emerge from the experiment and a powerful expression of forces, for whose closest structure in nature the Darmstadt professor would have had to look to a maelstrom.

In the color lithographs which Von Wicht had been developing in the early fifties (he had worked with Margaret Lowengrund and also at the Bob Blackburn studio), critics noted a new clarity and subtlety. He could use six small rollers to wring from a single stone the tonal nuances of *Grotto*, or, working with strong color contrasts, produce a print with the invigorating directness of *Plants and Birds*. It looked as if the Bauhaus technician had finally been put to work for the total artist, and his prints, along with his watercolors, began to win prizes in shows across the country. He was asked to teach printmaking at the Herron Institute in Indianapolis

and painting at the Art Students League in New York. At this time his work was entering collections such as those of Philip Goodwin and Richard B. Baker in this country as well as the famous Belgian collection of Graindorge, and it was also being represented in museums. The Musée d'Art Moderne in Paris bought an important canvas (with funds provided by Duncan Phillips, the Washington, D.C., collector and museum head), and the Metropolitan, Brooklyn and Whitney Museums along with the Museum of Modern Art acquired his work.

Von Wicht likes to point to ancient Chinese painters "who knew how to learn everything and then forget all—work from feeling only." Working at the MacDowell Colony, at Yaddo and in Vermont, he has found his way back to his earliest loves—to trees, the sense of light sifting through branches—not solids, but a symbolic shorthand that follows the twisting movement of wrist. How delicate and airy the passages, how elegant the rhythm! And the whites, no longer merely negative, pour through interstices as positives, create a more open and many-layered space. But one cannot help but notice that the calligraphy, radiating from the center with such exuberant thrusts, is stopped at the edge by the interlocking of those same invisible circles that were the secret of Poussin and the Darmstadt professor. Last summer when I raised this question too persistently, the artist's answer was to continue working, roller in hand, wheeling, stepping sideways, almost dancing around the table, as roller-applied colors crisscrossed each other in floating linear shapes and in transparencies that made out-of-the-tube colors appear exquisitely varied. I wondered if in his best work it was not sheer audacity, the ability to take the risk, to entertain mystery, that marks the great gain.

PERIODICALLY, but infrequently in the last year or so, Von Wicht has deserted his Chinese philosophers for the Darmstadt professor, testing his ability to maintain a strict equilibrium of forces in more architectural and "closed" compositions. Among them are some of his most handsome pictures, such as *The Semantics of Form*. In *Reveries*, one of John von

Wicht's latest paintings—in fact, the most daringly and directly painted work in his current exhibition—he projects a mood that is no less lyrical than that of his more calligraphic rice-paper paintings. But it is more contained in its energies and pleasantly understated. Significantly, in the new picture he has used the vertical-horizontal scheme which until now he has reserved for his "structural pictures," those to which he has returned periodically to renew the disciplines of plane structure. Yet this paneling of space is not at all constrained. Through soft grays—they become warm or cool through juxtaposition rather than through mixture—ovals make their way to the right where luminous colors and organic shapes gather into nebulous but brilliant constellations. Changes of color are achieved by the most direct means—often a difference of pressure and stroke. Where he uses touches of calligraphy, related to the tree symbols, he has given them a floating quality, high answering to low, instead of the assertive and radiating movements familiar in his work. The space of the picture would be difficult to define as negative and positive—just as in the best of his rice-paper paintings. Previously when the artist achieved what appeared to be a psychic liberation, it was, in his own eyes, at the expense of structure, and afterward he was impelled to recapitulate the constructed schemes. This hardly seems necessary now.

The quiet intensity of *Reveries*, its more open space and its fluid light tellingly reflect the freedom he has been winning in the country and give a new dimension to the calligraphic nature symbols he has developed at the MacDowell Colony and at Yaddo. It is interesting to look back to some of the early landscapes that he did in Germany. In some ways the new work prepares the way for a return to qualities in nature that moved him in the earliest years. Although half a century of formal changes are reflected in the way of thinking about the picture, its style and *matière*, one yet discovers the man who was always there—in the delicacy of touch, light and a conception that identifies the deepest, almost religious feelings with nature.

John von Wicht in his studio in Brooklyn Heights (1957). In the background, *Abstract in Blue* (1955).



Photo Mettke Weisman

THREE CENTURIES OF AMERICAN PAINTING

*A benefit exhibition at the Wildenstein Galleries
briefs the dialogue between native and alien inspiration.*



Washington Allston, MOONLIT LANDSCAPE; courtesy Museum of Fine Arts, Boston.



Raphaelle Peale, AFTER THE BATH; courtesy William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City.

"I THINK that to be an American is an excellent preparation for culture," wrote the young Henry James to his friend T. S. Perry; "we can deal freely with forms of civilization not our own, can pick and choose and assimilate and in short (aesthetically &c) claim our property wherever we find it. . . . We must of course have something of our own—something distinctive and homogeneous—and I take it that we shall find it in our moral consciousness, our unprecedented spiritual lightness and vigour. In this sense at least we shall have a national *cachet*."

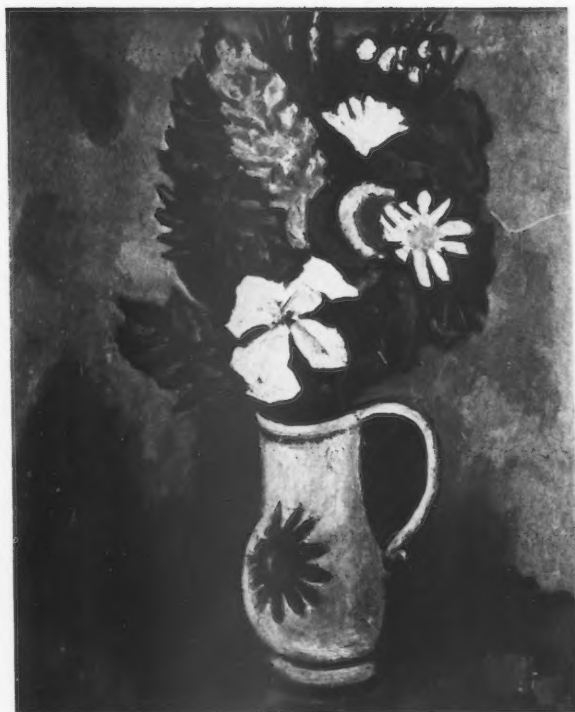
To "assimilate" and/or express "something of our own"—this is the problem that has been most consistently agitated by artists throughout our history, and an absorbing résumé of the solutions they have offered is now on view in New York City. "The American Vision: Paintings of Three Centuries" has brought together at the Wildenstein Galleries, from museums across the entire country, more than fifty of the most significant masterpieces in our national heritage. Presented for the benefit of the American Federation of Arts, the exhibition is sponsored by *Time Magazine* and signals the publication of *American Painting*, a volume of 240 color reproductions with text by Alexander Eliot and the editors of *Time*. The Wildenstein assemblage will remain on display through November 16.

In the current exhibition the dialogue between native and alien inspiration takes up in Pre-Revolutionary days. John Singleton Copley's *Paul Revere* was finished in 1770, just a few years before the painter left permanently for London, where he lost the force of characterization that marks his early portraits and acquired none of the European virtues except a technical facility in handling pigment. The Peale family, who drew artistic sustenance from both home and abroad, are rep-

resented by father Charles Wilson's *Staircase Group* and son Raphaelle's *After the Bath*. The *Staircase Group*, which the painter mounted in a false doorway with a projecting bottom step, is supposed to have elicited from Washington a polite nod to the painted figures; it points the way to the sort of surface realism that the nineteenth century found so congenial, the realism exploited by the Trompe-l'Oeil School and represented in the exhibition by William Harnett's *After the Hunt*.

More distinctively native are the genre painters—the George Caleb Bingham, the Frederic Remingtons, the William Mounts, the Eastman Johnsons—who looked at typical American scenes with both a humorous and moralizing eye. The Hudson River School brought a sense of the American grandeur of nature to the themes of European Romanticism, producing Washington Allston's *Moonlit Landscape*, John F. Kensett's *River Scene*, George Inness' *June*. Then come the expatriates, John Singer Sargent, with his shallow adoption of "old master" techniques, and Whistler and Mary Cassatt, with their fertile absorption of Impressionist and Post-Impressionist approaches. The native strain in turn asserts itself with works of the "Great Independents," Thomas Eakins' *William Rush Carving His Allegorical Figure*, Winslow Homer's *Eight Bells* and Albert Ryder's *The Grazing Horse*.

Half the works in the Wildenstein show are from the twentieth century. Paintings by Robert Henri, George Luks, Maurice Prendergast and John Sloan give a partial representation of "The Eight." Among the contemporary artists included are Charles Burchfield, Marsden Hartley, Max Weber, Thomas Hart Benton, Mark Tobey, Ben Shahn, Lee Gatch, Morris Graves, Jackson Pollock, Willem de Kooning, Jack Levine, Andrew Wyeth—so that conflicting strains no longer form a dialogue, but a multivoiced debate.



Marsden Hartley, *Flowers from Claire Spencer's Garden*; courtesy Albright Art Gallery, Buffalo.

George Inness, *June*; courtesy Brooklyn Museum.



THE NIARCHOS COLLECTION

*Usually dispersed across half the globe,
its treasures are brought together in New York
for a benefit exhibition at the Knoedler Galleries.*



Auguste Renoir, TWO GIRLS WRITING.

A MAJOR event of the New York season will shortly bring to the Knoedler Galleries no less than sixty-four treasures from one of the most renowned art collections in the world, that of Stavros Spyros Niarchos. Presented in an exhibition organized by Harry A. Brooks, Secretary of Knoedler's, for the benefit of the Queen of the Hellenes Fund and the Hospitalized Veterans Service of the Musicians' Emergency Fund, the works will be on display from December 4 to January 10. At the conclusion of the New York showing the Niarchos selection will proceed to the National Gallery of Canada in Ottawa, where it will appear in an exhibition arranged by Director Alan Jarvis.

Owner of the largest independent merchant fleet on the seas, Mr. Niarchos has in recent years established a reputation as an avid collector of art. When the Rovensky Collection was liquidated at the Parke-Bernet Galleries in New York last January, his bids carried off a half-million dollars' worth of the

auctioned *objets d'art*. The following month his acquisition of the Robinson Collection made international news. Assembled over several decades by Edward G. and Gladys Lloyd Robinson, fifty-nine important works, predominantly Impressionist and Post-Impressionist, were purchased through M. Knoedler and Co. for an estimated three million dollars—the most important single transaction in the art world since the same firm in 1931 negotiated the purchase of a group of twenty-nine paintings from the Hermitage Museum in Leningrad for some seven million dollars.

Mr. Niarchos, whose interests take him frequently from one part of the globe to another, usually has his paintings dispersed among residences in London, Paris, Athens and New York, as well as on the Riviera, in Bermuda and aboard his yacht. The coming show will bring the bulk of his collection together for the first time. This collection, while already internationally

continued on page 44

Winslow Homer,
A VOICE FROM THE CLIFFS.



Vincent van Gogh, LES ALYSCAMPS A ARLES.
Gauguin joined Van Gogh at Arles in the autumn of 1888, and the two first began to work together in the Alyscamps—the avenue, lined with trees and tombs, which terminates the Via Aurelia from Rome, and which is celebrated in Dante, Ariosto and medieval chansons de geste. The classic site sobered Van Gogh's emotional intensity to melancholy, and evoked this solid demonstration of his formal gift.



THE NIARCHOS COLLECTION



Edouard Manet, HEAD OF AN OLD WOMAN.

Henri Matisse, LA DESSETE. Marking a stage in his personal recapitulation of the achievements of his seniors, this masterpiece springs from Matisse's appreciative study of the Impressionists, who then, in 1897, were generally out of favor among avant-garde painters and academics alike.



Paul Gauguin, PAYSAGE BRETON. Early in 1888, after his return from Martinique and a brief sojourn in Paris, Gauguin went to Pont-Aven in Brittany. "I love Brittany," he wrote to his friend Schuffenecker at about the time he was working on the landscape at right. "I find wildness and primitiveness here. When my wooden shoes strike this granite, I hear the muffled, dull and powerful tone which I try to achieve in painting."



Eugène Boudin, BEACH SCENE.



THE NIARCHOS COLLECTION

continued from page 40

recognized for its concentrated abundance of precious pictures, is in effect extremely young. It was only in 1949 that he acquired his first paintings, Winslow Homer's *A Voice from the Cliff* and Renoir's *Le Jardin de la Poste à Cagnes*—both to be included in the exhibition. Since then he and his wife Eugénie, who shares his enthusiasm, have made collecting one of their primary concerns.

Foremost among their art treasures is the enormous El Greco *Pietà*, valued at \$400,000, which figured in the World's Fair exhibition and was shown on loan at the Metropolitan only two years ago. El Greco is represented by a second canvas as well, his *Saint Peter in Prayer*. Another extraordinary prize is the atypical Goya entitled *Winter*. From the Romantic period come Delacroix's *Odalisque* and Gérault's *Trompette de la Garde*. But the main strength of the collection lies in the Impressionist and Post-Impressionist period, in works deriving

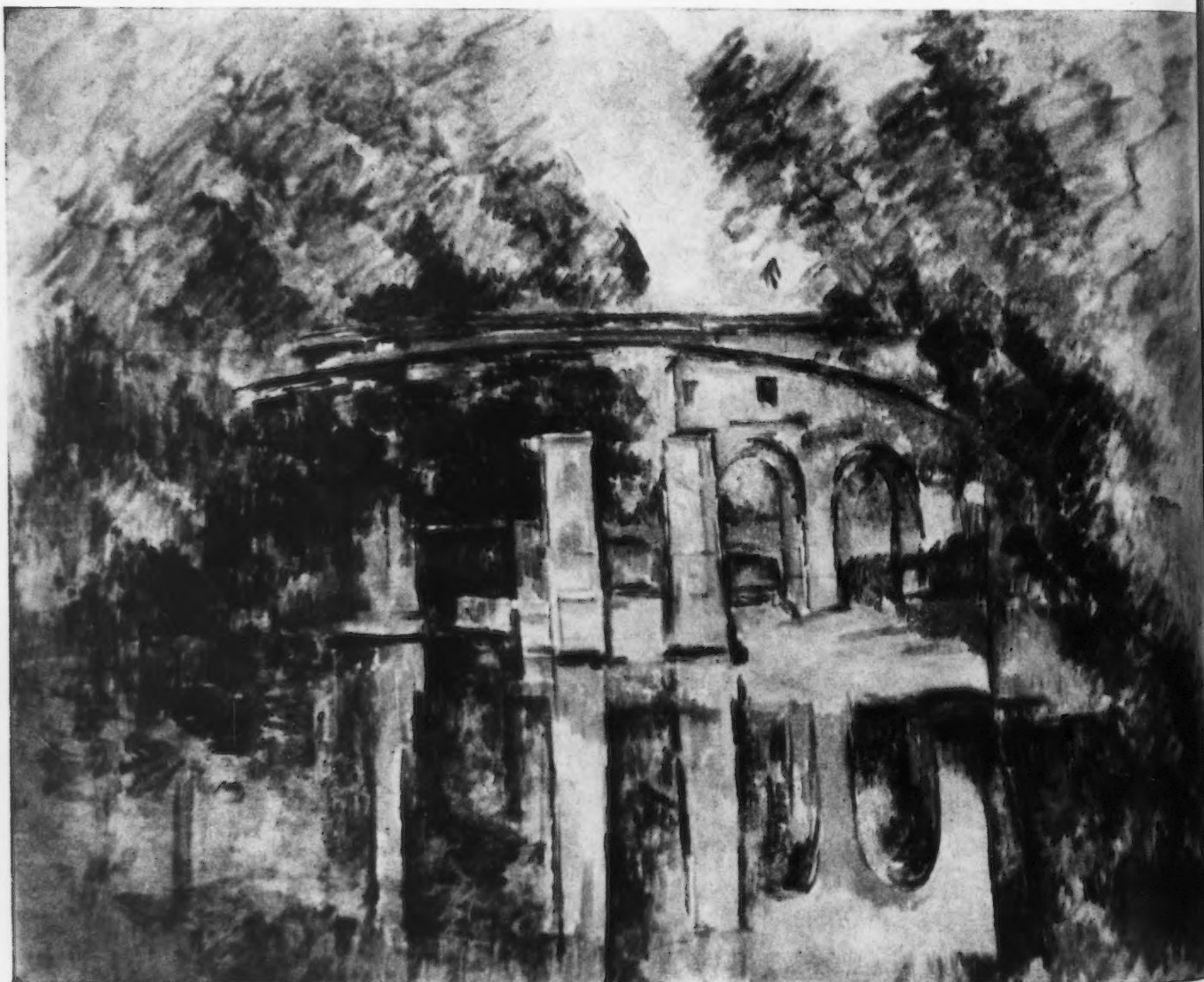
mostly from the Robinson Collection, and Mr. Niarchos has taken the occasion of the present exhibition to record his debt to the taste and skill shown by Edward G. and Gladys Lloyd Robinson in the assembling of their former collection.

Precursor of the Impressionists, Manet is represented by his watercolor study for the *Olympia* and his *Head of an Old Woman*. Monet offers his *Fourteenth of July* and Pissarro his *Boulevard des Italiens: Afternoon*. The remarkable Renoir inclusions total nine canvases. Seurat contributes *Le Crottoy*. Cézanne has four works in the exhibition, Van Gogh seven, Gauguin five, Degas six and Toulouse-Lautrec three.

The twentieth-century artists included are Bonnard, Chagall, Matisse, Modigliani, Picasso, Rouault (with no less than six works), Segonzac, Utrillo and Vuillard.

The majority of the pictures in the Niarchos exhibition are illustrated in a sumptuously produced catalogue edited by Lelia Wittler.

Paul Cézanne, L'AQUEDUC ET L'ECLUSE. Painted from 1888 to 1890, this canvas rejects the temptations of the picturesque offered by the site and affirms the structural substantiality of "The Aqueduct and the Lock."





El Greco, SAINT PETER.



Camille Corot, THE ITALIAN WOMAN.

Edgar Degas, LA GRANDE DANSEUSE.





Erich Heckel, NUDE; collection Walter Bareiss, Greenwich, Conn. At the Museum of Modern Art.

Emil Nolde, AMARYLLIS AND ANEMONE; collection Museum of Modern Art, gift of Philip L. Goodwin.



MONTH IN REVIEW

BY SIDNEY GEIST

RECENT weeks have brought to New York a half-dozen gallery exhibitions of modern German art besides the immense show at the Museum of Modern Art; and more exhibitions of groups and individual masters will follow in the months ahead. The fact of this abundance at this moment is almost as remarkable as the works of art themselves. Are we faced here with an inevitable resurgence or a mere accidental reappearance of a little-known art?

There is no doubt that the galleries have timed their exhibitions to coincide with that of the Modern; for this opportunism the general public can only be grateful. But there appears to be a trend to this kind of timing which we can only deplore; we expect the gallery to be independent, indeed, in advance, of the museum.

There is no doubt, too, that two world wars, the supremacy of the French art dealer and the powerful charms of French art have put up barriers to our knowledge, not to say admiration, of much of German art of this century, and that the Museum of Modern Art, for its part, had to exhaust its Franco-philia before mounting the present exhibition. But when all this is said the part of inevitability in the drama must be noted. American painting of the last ten years as surely calls forth German Expressionism as German Expressionism called forth primitive, folk and children's art in the first years of this century.

In the excellent volume* which accompanies the Modern's

**German Art of the 20th Century*. Edited by Andrew Carnduff Ritchie. Text by Dr. Werner Haftmann, Dr. Alfred Hentzen and William S. Lieberman. Museum of Modern Art. \$9.50.

show, Dr. Werner Haftmann quotes from a novel of 1908-09 by the painter Kubin in which an artist ponders over a "fragmentary, calligraphic style that would express the slightest tremors of mood, like a sensitive meteorological instrument." This is strikingly like the language used by critics on both sides of the Atlantic in the last few years to describe American Abstract Expressionism. Equally striking, in view of a romantic scientism which manifests itself in certain quarters of Abstract Expressionism, is the following passage from Dr. Haftmann's statement: "When Kandinsky heard in his youth of the achievement of smashing the atom, he wrote, 'The discovery hit me with frightful force, as though the end of the world had come. All things became transparent, without strength or certainty.'" While achieving similar results by similar means the German and American Expressionists use quite different vocabularies to describe their work. "Spiritual," "mystical," "cosmic," "psychic," "symbolical" are the words used by the Germans. "Paint," says the American, *cool*, modest, distrustful of exalted speech.

Yet of both we may repeat what Dr. Haftmann is bound to exclaim at one point, "These are spiritual pictures!" They express, invent, generalize, mythicize. Contrary to a Latin tradition of calm, rationality and formalism, and to the Latin pursuit of beauty, permanence and the well-made work of art, we have in both the early German and the recent Abstract Expressionism an impulse to highly charged emotion, the irrational and the informal; beauty is achieved as a kind of side effect in the pursuit of other ends; fleeting aspects of life agitate these canvases which, for all their technical inventiveness and the cries of "paint, paint," depart from the material and the realm of the well-made object. This is an art of activism on both the spiritual and worldly levels. And it makes its point: it propels one to heightened states of feeling rather than to calm contemplation, it leads to action rather than thought, to participation rather than observation. It is an art that evolves rather as a response to existential needs than out of a



Max Beckmann, SELF-PORTRAIT IN BLUE JACKET; at Catherine Viviano Gallery.

August Macke, THE DRESS SHOP; collection Mrs. Gisela Macke, Bonn. At the Museum of Modern Art.



dialogue with the history of art. It is a curious fact that German Expressionism, while rarely possessing the particular glories of "French painting," has a vitalizing force which the latter often lacks. Itself lacking that rootedness in the material which is the attribute of the French mind, it can dissipate itself in a flurry of excitement, as in the landscapes of Lovis Corinth, where one is prompted to ask what the heavy breathing is about.

THE exhibition of German art of the twentieth century at the Museum of Modern Art (October 1-December 1) contains over 170 paintings, sculptures and prints, and documents the early nature mystics, Die Brücke, Der Blaue Reiter, the New Realism, the Bauhaus and developments in Germany since the last war. Thus, with the aid of the accompanying volume, it redresses many omissions in French and American histories of the artistic evolution of the first two decades of this century. Most important of these is the fact that German Expressionism was not an isolated movement, but of a piece with the general European evolution, aware of the work of the Fauves in France and the early Abstractionists in Russia, sending artistic emissaries to foreign exhibitions and inviting the collaboration of such foreign artists as Delaunay, Rousseau, Picasso, Malevich, Arp and Derain.

Emil Nolde and Ernst Ludwig Kirchner are the two artists whose American reputations will profit most from the current showing of German art, and rightly so. Nolde, who was born in 1867 and who died last year, joined the main current of modern art when, at the age of forty, he first saw the work of Monet, Van Gogh and Gauguin; of eleven works by him at the Modern, none is dated earlier than 1910. Always a mystic and a painter of nature, he found his use of color revolutionized after his exposure to the Frenchmen, and he became indeed a flaming colorist whose accomplishments in this realm are rivaled only by Matisse. His gift for the spontaneous rendition of landscape and flower subjects manifested itself most brilliantly in

watercolor. He would appear to fuller advantage if one or two works in this medium replaced the large oil, *Three Russians*.

Kirchner is represented by no less than five handsome examples from his large and varied oeuvre: *Dodo and Her Brother*, 1905-06, in which strong, supple forms are contained by sinuous lines of color; the Modern's own sparkling *The Street*, 1913; the boldly designed *Market Place with Red Tower*, 1915; *Artillerymen*, 1915, in a loose, fresh, illustrational style whose gaiety retrieves it from a sinister Kafkaesque mood upon which it verges; and the monumental *The Painters of Die Brücke*, 1926. The inclusion here of the posterlike *Zurich*, 1926, is hard to countenance; it is one of those bad pictures which add nothing to our understanding of the artist. It, like *Three Russians*, only enters art as history; the others enter history as art.

The leader of Die Brücke, Kirchner was its most talented and versatile member, an artist who was ready to tackle any theme, and equally proficient in all media. Typically he developed his pictures by an accumulation of separate strokes, rather than flat areas, orchestrating their directions, changing, adding, overlaying, drawing with the brush, never hesitating to try a new means, never at a loss for a solution; this is the method of sudden inspiration.

Far less subtle, brutal in its stylization, violent in its color, Schmidt-Rottluff's work is an assault on the sensibilities; yet *Rising Moon*, 1912, is a bold and compelling conception. Otto Mueller's lovers and gypsies are in low-keyed, earthy tones; *Three Girls in the Woods* is a victory for style, a rare performance in which form, technique and mood intersect at every moment.

Whereas the painters of Die Brücke developed what amounted to a group style as a result of their almost daily association, the next influential group, Der Blaue Reiter, was composed of artists with widely divergent styles. Its program was more sophisticated than that of its predecessor; it intended to depict, in Marc's words, "the underlying mystical design of the visible



Oskar Kokoschka, *Portrait of Herwarth Walden*; collection Mr. and Mrs. Samuel H. Maslon, Wayzata, Minn. *At the Modern.*



At right: **Ernst Ludwig Kirchner**, *Street Scene*, drawing; at the New Art Center. Below: **Kirchner**, *Street Scene*, oil; at the Fine Arts Associates.



MONTH IN REVIEW

world." As for Marc's painting, it has never, in spite of its European reputation and its historical position, worked its magic on this side of the Atlantic; the famous *Blue Horses*, 1911, remains for us only an ingratiating splash of color. Feininger and Macke are two artists who had been influenced by Delaunay, and it is the short-lived Macke who painted *The Dress Shop*, 1913, a small picture which is the gem of this whole exhibition. The Feiningers, and even the Kleees, for all the strength and charm of their design, are diminished by close proximity to the works of the more vigorous and painterly Germans. It remained for Kandinsky to validate the ambitions of Der Blaue Reiter and provide the link between German Expressionism and that Abstract Expressionism which flourishes in the United States. The relation of the German school to the New York school is stunningly apparent, too, in Kokoschka's 1910 portrait of Herwarth Walden. Here we see a whole repertoire of touches and techniques (including dripped paint) and the use of atonal color. The manner of this painting is distinguishable from that of De Kooning only by its realistic drawing and spatial sense. But Kokoschka is an artist who dazzles at every turn, whether in the trancelike *Portrait of Dr. Tietze and His Wife*, 1909, or the resplendent, mythic *The Power of Music*, 1919, or the light-filled, panoramic *London Bridge*, 1925-26.

Never a member of a group, Beckmann produced an art that falls within the ambiguous canon of German Expressionism. He asserts himself at the Modern with his customary bullish forcefulness in a triptych, *Temptation*, 1936, and two other large canvases. It is a pleasant surprise, therefore, to have an opportunity to see the *View of Genoa*, 1927. Here is a Beckmann who neither shouts nor shoves, but marshals his forces like a master; this painting is at once subtle and strong, a high point in Beckmann's oeuvre and a high point in this exhibition.

THE First World War radically altered the course of modern German art. The solidarity of the German movements with other European activity was broken, and only in the last few years has German art shown signs of rejoining the international community. Macke and Marc both died in the war; the optimism of the earlier years disappeared; and in the years after the war German artists left Germany in an exodus that was aggravated by the rise of Hitler. In the immediate postwar period Grosz spent his unique graphic gift on searing indictments of German society, while Dix pictured the unforgettable horrors of war. Dada raised its cynical head; it achieved permanence in spite of itself in the lively inventions of Schwitters and Ernst. German painting since the last war offers little, except in the work of expatriates, to engage our attention. There are evidences that contemporary German work will make itself felt as a force in the near future, but they are not in the Modern's show.

With the exception of the work of Lehmbruck, German sculpture in this century has had little influence on the international scene. Barlach is an artist, like Marc, who has a great power for his countrymen, but whose qualities do not appear to be exportable. Kolbe, once he passed beyond the enthusiasms of his youth, assumed a hieratic coldness which National Socialism found to be easily assimilable to its purposes. Mataré has always been a kind of scientist of form, a precisionist, a maker of exquisite shapes; his is an aristocratic style without expansion. And the younger sculptors, like the younger painters, work under the handicap of years of isolation from international culture; they are just recovering from their discovery of Henry Moore. Marcks, alone of living German sculptors, goes beyond his native borders; his almost naïve adherence to healthy classical sculptural principles provides a solid base upon which his sensitive but unadventurous figures firmly stand.

It is Lehmbruck, of course, who is Germany's contribution to world sculpture in this century, and in this realm his *Standing Youth*, 1913, is a key work. It and the *Kneeling Woman*, 1913, ordinarily occupy a room at the Museum which is a shrine

to the torments and ecstasies of modern man. (When this exhibition opens in St. Louis on January 8, these attenuated cast stone pieces will not be on view, probably because of the difficulty of shipping them.)

It was predictable that the exhibition's print section, in the Modern's Auditorium Gallery, would make the powerful impression it does. Germany's mastery of the print, especially from the wood block, starts in the Middle Ages, and the German sensibility is often more sympathetic to graphic than to painting means. Heckel, for example, whose two canvases are brittle and unresolved, shows himself to be a master of the wood block. Even Kirchner's prints show a verve and a consistency of achievement which his painting does not match. Nolde is as potent in black and white as in color and manages to retain his inspired spontaneity even on the wood block. The brilliant draftsmanship of Kokoschka, the wit of Klee, the handsome craft of Feininger, Mataré and Marcks, and the biting line of Grosz and Dix are shown to full effect.

If the prints had been hung with the paintings and sculpture they might have contributed a quality of excitement which the elegant display lacks and which is certainly inherent in German Expressionism. That excitement can better be grasped by visits to some of the galleries where Nolde, Beckmann, Kirchner and their circle are to be seen.

The New Art Center (October 1-31) has a surprisingly good and comprehensive collection of prints and drawings in its limited wall space and in its bulging portfolios; here, besides excellent examples by those artists in the Modern's show, one may see prints by Pechstein, Kubin and Sintenis.

Max Beckmann is presented as a portraitist at the Viviano Gallery (October 1-November 2), and reveals here a tender and seldom seen aspect of his art. While these portraits are occasionally literal colored drawings, his portrait of his wife, *Quappi with Fur*, 1937, is painted with an unaccustomed delicacy of touch, and the two self-portraits rejoin this artist's personal style in their largeness and forcefulness.

If Kirchner looks like a safe and solid master at the Modern, the full-scale showing of his paintings at Fine Art Associates (November 12-December 7) should give a truer understanding of this protean genius. Some twenty canvases, uneven to be sure, reveal his artistic range and spiritual exuberance. The six and a half foot wide *Bathing Nudes in a Room*, painted in 1908 and shown here for the first time, is a startlingly vital picture. Done in a flashing, masterly style, it is a large composition of four nudes in a room hung with barbaric drapes. The two figures at the left are exquisitely rendered, and an ordinary stove is transformed into a handsome totemic construction. The inclusion in the scene of a piece of primitive sculpture is overt homage not only to primitive art, but to the spirit of paganism. In a rich, calm vein is *Street Scene*, 1926, with its warm color and sensitive brushwork; it makes magic of a familiar urban spectacle. *Ice Rink with Skaters*, 1924, is strongly patterned; *Cathedral Place, Basle*, 1917, is charming in color; and *Junkerboden in the Snow*, 1917, is a skillful report on the facts of nature; but all, even the curious Picasso-inspired *Color Dance*, 1932, are infused with ardor, vitality. Kirchner, like the true leader of Die Brücke that he was, rescues his friends from obscurity. His work, like theirs, speaks the eternal language of youth—Revolution, Art, Love.

Kirchner, BATHING NUDES IN A ROOM; at the Fine Arts Associates.





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MARGARET BREUNING *Writes:*

The enigmatic Eilshemius . . . Raphael Soyer's vigorous and refined drawings . . . a new richness in Lamar Dodd's painting . . . Mexico interpreted by Fletcher Martin . . . Gluckmann at the newly transferred Milch Galleries . . .



Lamar Dodd, STACCATO CATHEDRAL; at Grand Central Moderns.

LOUIS EILSHEMIUS has always appeared a somewhat enigmatic figure because of the contrasting phases of his work. That he was originally an able craftsman, before lack of recognition embittered him, is clear from his recent exhibition, wherein an early pencil drawing of a boy presented a truly admirable creation of plastic form. His art is usually considered Impressionism, but it was more an instinct of naturalization, leading him to see nature naturally, and not through academic formulas. He did not rely upon any elaborate system of color divisions in his canvases to produce his effects, but rather upon the blending of colors on his palette. He was always a subjective artist seeking to render his inner vision of the world about him. His early paintings, particularly those of the Delaware Valley, in which he never departs from observed facts, envelop the scenes in a poetic ambience. *Bridge to Fishing Grounds*, included in his exhibition, carried out in delicate modulations of tones and skillful adjustments of planes, is a faithful record of a scene imbued with lyrical charm. His later canvases of nudes in woodland settings were perhaps aimed to attract the attention which his work had not received. Their heavy-handed contrivances make them appear almost ludicrous; yet the background landscapes, in their sound composition and harmony of textures and hues, are quite compelling, however much opposed to the conventional standards of his time. The later stage of vehement exaggeration and meaningless distortion arose from his tortured resentment at lack of appreciation. The final approval of his work by modern painters came too late to inspire him. He had abandoned his painting for twenty years, becoming a pathetic figure, frustrated and plaintive. (Poindexter, Oct. 7-21.)

RAPHAEL SOYER's exhibition of drawings—which are carried out in varied media: pencil, charcoal, pen and ink enhanced by sepia washes—suggests that they are mainly studies for later paintings. They have spontaneity and direct, simplified appeal without the detail of finished work. They are all figure pieces, and all display the artist's command of the structural articulations that are the bases of natural forms. He appears to see

and feel plastically, that is, to apprehend the whole body and volume of his figures, the intimate relation of each and every part to the entirety. Among the subjects are a number of mother and child themes, yet each conception differs in composition and bodily gesture. The nude figures, in sepia, through the easy flow of sequential planes and the impression of unposed attitudes, achieve great vitality, and their variety of poise and movement is held into an essential unity. In all of Soyer's work the defining lines are fluent, yet escape the rhetorical embellishments of calligraphy; moreover, they are contour lines that do not seem to arrest the movement of planes while developing volumes, attaining an actual bodily synthesis. It is difficult to specify particular papers, for each is eloquent in its co-ordination of vigor and refinement of handling. (Krasner, Nov. 1-30.)

RECENT paintings by Lamar Dodd indicate that as his work has been growing more complex and more structurally significant, his language in expressing his imaginative conceptions has made a parallel stride of richness and sensuous appeal. Happily he does not allow the richness of *matière* of these paintings to obscure the image inherent in their production, for a fastidious selective vision secures the color patterns that will enhance and not overshadow it. Throughout these paintings the artist's feeling for volume and plasticity makes itself felt as well as an unfailing power of organization. This organization does not appear to conform to any preconceived system, but to result from a fine perception of the relations of every line and form of his canvases. Exemplifying this gift is *Staccato Cathedral*, in which the almost jostling verticals convey no sense of huddling, because of the spatial depth of the picture plane, while subtle horizontal shadows balance the upsurging movements. An impressive item of the exhibition is the large canvas *Across the Bosphorus*, carried out in dusty grays and creamy whites, yet asserting eloquently the structure of the rising banks, the placid swell of the strait, the majestic sweep of the sky. All this precise information is conveyed by great economy of means. (Grand Central Moderns, Oct. 22-Nov. 9.)

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ETCHER MARTIN's paintings and drawings of Mexico indicate that he has looked at the people with a fresh, sensitive vision, bringing upon new aspects of this much-painted country. Color, though often high, is always great clarity, but never vehement, and always discreetly applied to the motive of the scene. There are enlivening gaiety and humor in many of his subjects. He possesses a sort of candid-camera eye which catches figures in unexpected poses, unfamiliar gestures. A drawing of two peasants (backs to the viewer) struggling to protect themselves with a swaying rebato; cheerful, rowdy beggars; the hilarity of a Saturday night group—all are witty renderings of casual themes. *Vultures*, a brilliant, incisive design of enormous wings controlling the bodies, conveys a sense of hovering motion. A large oil painting, *Bullfight*, solves all the complexity of detail—the bending form of the matador in elaborate costume, his gleaming, white mantle floating beneath him, and the thrust of the powerful head of the bull infuriated by the sting of banderilla—into a coherent design, an epitome of a violent, perilous moment. (Heller, Oct. 15-Nov. 9.)

The Milch Galleries, conforming to the general shifting of locations in the art arena, have just relinquished their quarters on East 57th Street and removed to East 67th Street, thus practically completing a circle of their activities. The Milch Brothers, father and son, of the present head of the firm, first opened an establishment on East 75th Street, later transferring to West 57th Street. A few years ago they moved to the East 57th Street locale. The opening exhibition after the removal to 67th Street is of paintings by Grigory Gluckmann, principally of feminine figures. This artist long ago adopted an ideology of line, form and composition which, though broadened and enriched, he has never abandoned. His figures are all unified by the incidence of an equal light, which permits both a fusion and continuity of color lines. Although the textures of flesh and fabrics are rich and luminous, they do not detract from the totality of the designs; nor do they prevent realization of bulk, weight of solid, bodily structure. These works are not mere conceptual descriptions, but plastic, pictorial expressions. A diversity of arrangements includes a canvas of three girls in a studio, one fairly leaning back against the first picture plane, the other two forming a sharp angle with it—and the figure of a boy standing over his cello, which practically obscures his form. (Milch, Oct. 2-Nov. 16.)

Grigory Gluckmann. AT THE DANCE STUDIOS; at Milch Galleries.



IN THE GALLERIES

James Ensor: This show comprises thirty of Ensor's most important and most admirable etchings, and one colored lithograph. Although Ensor has been compared to Hieronymus Bosch—and his theme of damnation, his predilection for villainess are sufficient basis for such references—Ensor's villainess is a form of Existentialist despair. His anti-religious subjects are not simply fantastic explications of damnation in obscene terms; they are also vilifications hurled by one who has been deceived against the deceivers. He pictures Christ being lowered from the cross by skeletons, while devils, surrounding Ensor's own grave, play their obscene games nearby. Everything, all life, is for him overshadowed by death; death is life's joke. In one of his best etchings, one of his finest examples of draftsmanship, *Death Pursuing Humanity*, the inescapable skeleton hovers with his huge black scythe over the anxious despairing horde that streams down the central street, the central portion of the picture. At one side of the street stands a flaming charnel house, in whose window a nude woman is glimpsed, glass in hand, while a small skeleton charges through the skylight. On the other side of the street another scythe-bearing smaller skeleton clings to a window sill, while above the room, the accompanying "court" consists of a skeleton with gigantic fly wings, and various other revolting creatures. A wrathful teeth-gritting head is partially visible above the sun in the upper central portion of the picture. In virtually all the etchings, obscenity and disgust are pervasive, along with a deadly kind of misanthropic humor; it is all violent, the joke is always on humanity itself, and in turn, naturally, on Ensor. In a beach scene, discordant humanity seeks recreation, playing grotesque games in the waves, bathing suits cut out at the buttocks, etc., while spectators greedily crowd the shore, field glasses in hand. In *Cortège Infernal*, a line of humans, with distorted necks, heads, bosoms, bellies, along with gigantic grotesque animals and insects carrying pitchforks, ascends a hill, but the fact that they are ascending is one of Ensor's ironic pleasantries. (Deutsch, Nov. 4-30.)—E.G.

George Ault: Among the many Americans who worked in the tradition of icy realism, George

Ault (1891-1948) proved to have invested the genre with an individual note. Fourteen oils of his, spanning his career from 1923 until his death, give as broad an aspect of his increasingly eerie vision as has been seen since 1948's memorial exhibition at the Milch Gallery. From *The Pianist* on (a study in cast shadows recalling De la Tour), the painting is impeccable in its clean, precise tones. The portrait of *Concetta Scaravaglione* (1929) is so clinical as to seem sinister. A still life, *Fruitbowl on Red Oilcloth*, is so handsomely mirror-like as to recall (or even to anticipate) Spencer. Only Hopper has done such lonely factory buildings, and peculiar to Ault are the moonlight vistas upon old trees, houses and mountains. He has been called a Surrealist because of such unnatural landscapes as *Cherry Lane*, in which he places the Greenwich Village architecture on a beach, with a nude dabbling her feet in the foreground beside a dead tree, while sailboats slant by on the water. It would seem, however, that he was simply concerned to combine the symbols that were important to him alone, and the effect is that of an hallucination (*The Nude on the Rooftop*) in the daylight, rather than the Surrealist dreamworld. And more than that he liked the actual mystery of moonlight, and he set out to catch it plainly and coldly, without a trace of romanticism or of melodrama. (Zabriskie, Oct. 28-Nov. 23.)—S.B.

Milton Avery: There is a poster-like flat simplicity in this new show of twelve oils and gouaches, yet it is not a strident simplicity either in contour or color. The delicacy of Avery's colors, the reticence, the extraordinarily sensitive tonal harmonies are new, even astonishing. The abstracted human figures, or figures of boats, birds, etc., are related to each other in rhythmic harmony. Sometimes the suggestion of music is inescapable: *Sailboat Race*, where five boats flash horizontally across a large blue canvas striped with white waves, seems like a page of music, and the effect is one of elation, as though the song had been recognized. In another painting, *Sandbar and Boats*, the delicately stemmed boats cling to a curved tan shape and otherwise range back and out over a flat yellow sea, creating

again the effect of musical notes and the impression of flutey music. But to say Avery is lyrical is to use an easy word; more accurately, he has achieved a profound understanding of the innate harmonies that relate subject to canvas, or object to object, or color to color. In *Conversation*, where, against a brown, black and gray background, two women sit, one in pale lavender blouse and grape-colored skirt, the other with light hair accenting her blue dress, the large simple forms arrived at are so agreeable, cut so meaningfully against the background and produce such consistent shapes between the figures, that the result is one of perfect order. In an extraordinary oil, *Hoisting Sail*, an almost transparent blue background becomes the sea through which a pale pink sailboat with an almost wing-shaped sail, and mossy shimmering reflection preceding, floats into the consciousness of the viewer, absorbing him or her in the pervasive fluid calm and shy delight. (Borgenicht, Oct. 28-Nov. 16.)—E.G.

Kandinsky: Of the eleven oils and seven gouaches exhibited in this collection for the first time in the United States, a large oil, *Grouping*, unifies on a soft blue background numerous frond-like apple-skin-like, toothy, or otherwise open images. In this painting Kandinsky's research into the meanings or powers of colors seems effective; it also exemplifies his addiction to blue, which, in *Concerning the Spiritual in Art*, he classifies as "the power of profound meaning . . ." "The ultimate feeling it creates is one of rest," he adds. "When it sinks almost to black it echoes a grief that is hardly human." The last statement could apply to some of his later paintings in which he used varying shades of blue against black. A gouache in this collection, from 1941, employs a brilliant blue archway pattern against black, yet the effect is one of such decorative beauty that the stillness and near melancholy created by the blue is almost obscured by the gorgeously Oriental accents—the gold moons above and below the archways, a mosaic pattern on the "floor," an undulating form in the foreground, two other forms suggesting seated and standing humans. In general, the paintings in this group seem an unusually successful selection. The geometric paintings, mainly from the Bauhaus period, are gleaming and taut; the gouaches delicate and diffused, with forms and shadows of forms overlying one another. *Composition, 1935*, one of the only two oils outside the Bauhaus period, comprises specific organic shapes, like fetuses, precise circles,

balloon accents a huge squared tal arm. It is a a negat ings ho comple entirely longed.

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James Ensor, *DEATH PURSUING HUMANITY*; at Deutsch Gallery.



Milton Avery, *CONVERSATION*; at Borgenicht Gallery.



balloons—one lavender stippled with red—comma accents and piled stick accounts in flux against a huge black inkblot, the whole arrangement squared within by certain vertical and horizontal arrangements of circles and other objects. It is a painting suggestive of a point of view, if a negative one; but then a number of the paintings here show that Kandinsky could neither completely lose the image, nor divorce himself entirely from the humanity to which he belonged. (Galerie Chalette, Nov. 3-30).—E.G.

Keith Vaughan: Using Cubism as a point of departure, Vaughan adapts the system freely to his own expressive ends. Certain large areas are flattened into expanses of a single color while others are broken into volume-defining planes or emblazoned with small colored rectangles which suggest structural penetration rather than refracted light. A portion of a figure may be outlined by a dark curvilinear boundary while another portion may have an uncertain, blurring edge or overlap onto a background plane. These varying factors are not arbitrarily determined by considerations of design, but by the attempt to form a composite suggestive of certain psychological qualities or aspects of human situations which are reinforced by bodily distortions, the elongation of arms, exaggerated breadth of shoulders and the relative smallness of the heads with their withdrawn expressions. Vaughan's landscapes are endowed with a similar quality resulting from the simultaneous structural definition and the conveying of an intangible sense of the emotional response evoked by the locale. These canvases, with their curious staying power, are the work of a serious and deliberate artist who pursues his own research regardless of fashionable stylistic trends. (Durlacher, Oct. 1-26).—M.S.

Peter Gripe: Always a multifaceted sculptor, Gripe now shows work growing out of a new substance: mythology, Dante's poetry, and a deeper appreciation of Romanesque and Baroque structures in Europe. This show includes the bronzes of five years, all made by the lost-wax process—from a large, intricately meshed abstract *Modern Benin* (a tour de force, it was done in 1945) to the *Musicians* (those flaring figures reduced to features and instruments some of which have been shown at the Whitney), and to the new dynamic figural compositions which herald perhaps the ripest phase. The interest in movement which goes back to Gripe's "City" series of the thirties is still at the heart of these intensely

built bronzes, for they are composed on several levels, and unite as both a continuum and an architectonic whole. *City of Desolation*, for example, carries out a complex Dantean image in a vertical flux. The interlocked struggling figures are piled in intricate balance up to the soaring peak of Dante and Virgil. The *Three Furies* incorporates the two witnesses in the center, ringed by serpents, with the massive Furies overhead and the struggling souls below, and the whole, while it has the appropriate sense of awe and struggle, is carried out with the grace and lightness of a sculptural ballet. A word must be said not only about the richness of Gripe's intricately developed symbols, but about the texture of the bronze, patinated dark green on a crusted surface. Gripe works in a kind of three-dimensional pointillism, building each unit from very small dabs. The method creates an active surface and a heightened contrast, for the sculpture is conceived in terms of inner and outer transparency, with many silhouettes. One can only wish that they might be seen feet high instead of inches. Without actually giving details, Gripe's style is highly detailed in its effect and true to scale. Indeed these pieces are so highly concentrated in their achievements that they are among the most warm and expressive in a figurative mode to have been seen around in years. (Peridot, Oct. 26-Nov. 23).—S.B.

André Racé: Stunning the drowsy soldiers, Christ raises the slab from the sepulchre. Four *Resurrections* by André Racé keep the same dramatic personae, the same climactic moment, but show progression in painterly force to the point of a major achievement. The first, in light ochers and browns, sets the stage close to the action. In heavier pigments, the second version is still crowded into the center of the drama, emphasizing the tensions and countertensions of the figures. The third *Resurrection* is electrifying, in a high key, ranging from deep greens to tongues of red, with the tableau set further back. By this time there is no muscular detail on the figures: their postures and dramatic coloration suffice. A supernatural light now governs the event, as though the earlier versions were preliminary exercises and earth-bound. But the fourth version, a small oil sketch, is perhaps the most powerful of all. There is more immediacy to the terror and disorder in free brush strokes, and the face of Christ is the dominating focal point, compelling the soldiers to be where they are. Their individual positions vary little as the technique

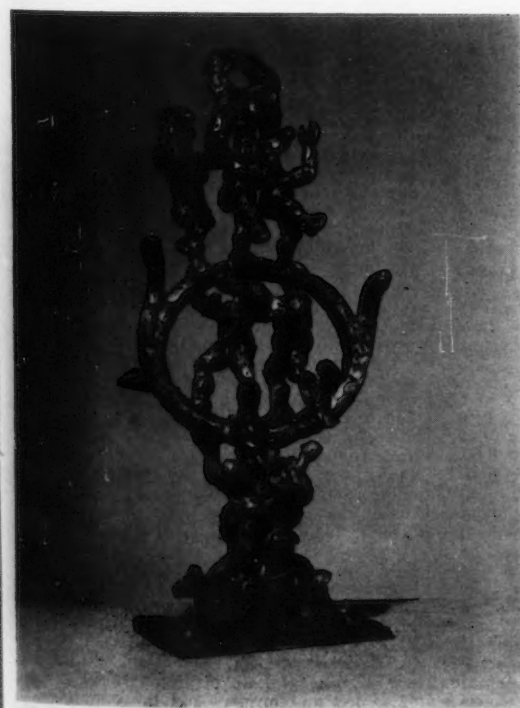
changes; but it is fascinating to observe their roles evolve from a physical to a metaphysical inevitability. One of the special problems is the still-sleeping man, important for symbolic reasons—how his fixed position is finally integrated into the exploding center which is all movement. Portraits and drawings are also exhibited, and the drawings include some lyrical figure studies of Japanese. (Ruth White, Oct. 29-Nov. 16).—S.B.

Edward Giobbi: Fluent still lifes issue from these canvases, in extraordinary primaries with red and yellow pacing the dominant note. The pure colors, used at their highest intensity, articulate a complex of movements, tilting objects forward and back into space, creating S curves and subtle balance in counteraction to a figure. The warm still life often is used to interpret the figure's role. *Portrait of Luisa Burchell* places the lush foods behind the white face of the woman who is contained in a narrow high-backed chair on a blue carpet in the center of the picture, and makes a strong contrast between restriction and freedom, outward appearance and actual temperament.

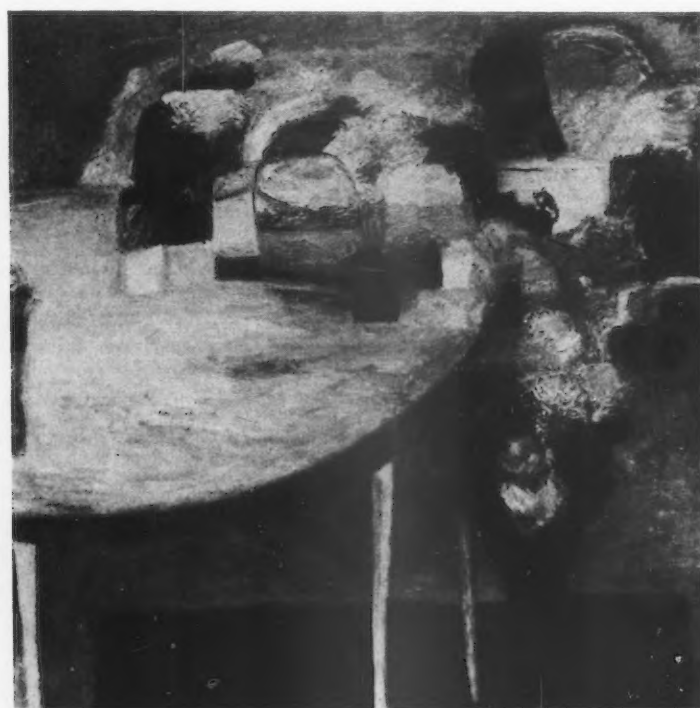
The figures now play a softer part in Giobbi's painting; they are still as it were "caressed" into being, but more by color than line. And the color even when it appears most intense proves to be capable of even higher intensities: the two *Dream* canvases, for example, take the basic palette into a fresh and unusual light. There is remarkable chromatic control in these paintings; the more open they become, the more eloquent. Two, major in scale, *Death of a Cardinal* and *Ellie and Me*, rise like smoke and yet are solidly constructed. Color relationships create a visual climbing from one level to another, with the forms seeming to grow upward, as vines out of a piece of architecture. The synthesis of radiant color and sound drawing establishes a unique threshold for the painter. *Procession* proves Giobbi's ability to project large themes in his individual spirit. Detail seems melted out by the increasing power of the reds, whose feat is to span space and create a climax, from the horse in the foreground, to the bishop leading the worshippers—into the background with the blood-red Good Friday sepulchre. (Heller, Nov. 5-23).—S.B.

Anne Poor: Miss Poor, daughter of Henry Varum Poor, and former student of Léger and Lurcat, seems to have learned her lessons well, for in this, her fourth one-man show in New York,

Peter Gripe, THREE FURIES; at Peridot Gallery.



Edward Giobbi, THE BLUE TABLE; at Heller Gallery.





Julius Hatofsky, RED-10; at Avant-Garde Gallery.

technical virtuosity is everywhere; the al fresco touch prevails. Bravura and design are evident, but a search for the intimate is fruitless. Miss Poor, although bold in her execution of portrait or natural scene, always remains somewhere else, observing, it would seem, from the point of view of the designer, or even builder. Her *Family at the Castello-Anticoli*, five by seven feet, has the appearance of an enormous frieze, the family solidified in single plane across the canvas. *Every Verdant Thing* gives off a particularly feminine charm, and yet this too, for all the buoyancy of the child's apple-cheeked, gaily dressed figure amidst a rash bouquet of flowers, remains decorative, something appropriate for interior design perhaps, something entirely inoffensive and pleasing. But in paintings such as *Girl with Rooster* the artist's talent is at its best. Here is something direct, vigorous, fresh, the black outline of the rooster vital and effective against the light blue of the girl's dress. It may mean nothing, but it is striking and admirable as a performance. In what seems to be an effort to break away from her world of charming color and classic line, the artist has included *Shadows of Midnight*, a more slowly worked oil painting, a composition in muted clayey tones, of plastic trees and hills, one curve opposing the other like two hands in prayer; between the two large trees, a horizontal, grave-like form. This painting is strangely still and evocative, nearly abstract, almost personal. One would like to see more of the same. (Duveen-Graham, Oct. 15-Nov. 2.)—E.G.

Julius Hatofsky: Vast, infinitely extending spaces are opened up before the observer in Hatofsky's canvases, which are so large that one is engulfed by their very magnitude. Passages of beautiful painting crowd upon one another as the pigment is laid on with a richly luxuriant feeling for color and texture. A canvas will be drenched in a deep vermilion which shades off into alizarin; over it will be cascades of yellow which becomes the essence of light itself, and somewhere near the base a resonant note of blue sends forth a clarion call. Sometimes one senses strongly a motion akin to that of thundering waves and their receding pull, as in *Green 4* with its cavernous blacks, green surface lights and frothy grays and whites; one experiences a vertiginous sensation as if poised on the brink of a whirlpool and irresistibly drawn toward it. *Brown 9* is like a hugely magnified fragment of one of Tintoretto's stormy skies with its flashing lights in perpetual conflict with the shadowy ominous browns. These powerful canvases pre-

sent one with compelling vistas which convey implications of the natural world while at the same time transcending it. (Avant-Garde, Oct. 29-Nov. 23.)—M.S.

Milton Goldring: Although he is American-born and trained, Goldring's *Metamorphoses* paintings are done in Chile, and he uses phosphorescent color flashes similar to Matta's. His forms too merge and melt, organic and pendulant, and they are sometimes heavy in irresolution. A somber nonobjective strain is the stronger one, when he works not in thin oils but in browns and golden romantic chroma. In this, his second New York show, a giant paper collage, *Winter in Valhalla*, stretches out warmly in Wagnerian relief. The substance of the composition seems to impose an organization of its own making, as a tactile material, and the sensation of metamorphosis, of a series of related forms in stopped action, does come through. (Grand Central Moderns, Nov. 11-30.)—S.B.

Alan Davie: This is in the nature of an assault upon the dream world that in painterly terms achieves dash and spontaneity. The exaggerations appear in efflorescent blacks tending to be ornate; and the symbols themselves do not seem to be as important as the symbolic relationships. The fantasy of *The Divination* grows out of the curious travelings of diamonds and rectangles that stem from an occult cipher—all in a warm yellow background, as though the weird event occurred in an antique room. Sometimes the convulsive passages (such as in *Woman Bewitched by the Moon I*) appear excessive and confused, but there are moments when sheer placement makes them meaningful. (Viviano, Nov. 4-23.)—S.B.

Morandi: Morandi is one of those painters who, by concentrating their entire effort on a single carefully demarcated zone, eventually make this province synonymous with themselves or their art, achieving a stature due to their very limitations which many more diversified and ambitious talents fail to attain. This exhibition of thirty-six oils, twelve etchings and a number of drawings covering more than forty years of the septuagenarian's career serves to emphasize the unswerving singleness of purpose with which he has pursued the narrowly channeled course of his art with never a glance to one side or another at the clamorous stylistic commotion of his day. His work is consistent almost from the start, and development with him is largely a matter of refinement. A handful of landscapes, mostly



Milton Goldring, WALPURGIS NIGHT; at Grand Central Moderns.

from before 1940, reveal qualities essentially similar to those of the still lifes—a constant simplifying and distillation of essences, the structural solidity of Corot, a care and deliberation underlying every touch of the brush so that the whole approaches as nearly as possible to the painter's abstract ideal of perfection. The same objects appear in still lifes painted twenty years apart, used over and over again as if he could not ever familiarize himself sufficiently with each one, and as if they represented for him the only permanence possible in a world of constant change. Although his stiff little arrays of containers, small boxes and carafes are small in size and ostensibly simple, he seldom finishes more than one painting a month, contemplating long and working with loving care so that each canvas contains a wealth of minute subtle relationships, the study of which attracts the eye again and again. (World House, Nov. 6-Dec. 7.)—M.S.

Karl Knaths: A series of flayed carcasses after Rembrandt is the high point of the exhibition of recent canvases by Karl Knaths, done in his familiar style of skeletal sketchy line in combination with overlapping color planes. The emphasis is on the geometrical definition of the large volumes and the diagonal thrusts and stresses of the trussed beast with its massive spreading haunches. However, his concern in these canvases, as in his other paintings, is more with the structural diagramming of objects and their location in space than with establishing a convincing sense of their materiality, of their mass and weight and tangible physical properties. A recurrent subject in Knaths' work which again makes an appearance is the sea or motifs connected with it—sailing vessels, gulls, net menders—which he renders in iridescent greens and blues with highlights of pink, executed with his usual expertise in the delicate overlaying of colors and swift, telling line. Among his still lifes *Packages* is especially satisfactory in its nearly abstract austerity, allowing us to see how soundly the painter can organize rhythmic arrangements of line and color which in this instance are virtually independent of subject. (Rosenberg, Oct. 21-Nov. 16.)—M.S.

Sahl Swarz: The artist has recently returned from Rome where he spent two years on a Guggenheim fellowship and where most of the sculptures in this exhibition were executed. Those who saw his first one-man exhibition in 1954 will be impressed with the rapid advances made during the interval, both in the increasing richness of subject and imagery and the complexity of



Nicholas Marsicano, TWO STANDING FIGURES; at Bertha Schaefer.

workmanship and technique. Particularly interesting is his interpretation of *Lot's Wife*, in which the transformation of the backward-looking figure into an inanimate column of salt becomes almost a literal fact through the combining of two distinct materials, a fluidly arranged steel sheathing and a static mosaic-studded cement. Other sculptures, for the most part cast in bronze, sometimes with touches of mosaic, include a large *Tree of Oracles*, the trunk inscribed with an assortment of symbols, the stubby branches terminating in grasping claws; *The Conversion of Saul*, in which the arrested motion of rearing horse and transfixed falling rider acutely conveys the moment of blinding vision; and a small but imposing *Matriarch* which has affinities with primitive fertility representations as well as with medieval portrayals of the Virgin enthroned, encompassing a variety of aspects of the mother image in a single archaistic figure. The head of Einstein in welded steel is an admirable tour de force in its simultaneous fidelity to nature and its abstract symbolizing; almost eerie, especially as they were unintentional, are the lights that flash behind the empty eye sockets through chinks in the hollow head. Swartz's combined pursuit of meaningful imagery and experimenting with means has borne striking results in this exhibition and contains a promise of further growth to come. (Sculpture Center, Oct. 27-Nov. 22.)—M.S.

Nicholas Marsicano: He is succeeding where many other contemporaries have failed—in painting the figure as a subjective experience rather than as a material form of specific flesh surface set in a physical environment. Yet his figure images are not symbols but sensuously alive, conveying an immediacy of feeling. What one sees is a paint surface typical of the Abstract-Expressionists in its whirl and tangle of lights and darks—and in some works color becomes important, too—vectoring space in shallow layers. Figures are not seen as inside a place, nor are they set on top of a surface, but actually create a space around themselves. They may suggest primitive Venuses or, in other pictures, man and woman of universal reference. The figure has no profile in the usual perspective sense. Rather it has so many profiles moving from interior to exterior, that the spectator experiences all points at once, inside and outside simultaneously. Although some pictures are more successful than others both in the evocative and plastic sense, each one presents a distinct poetic concept, a control that could never result from the happy accidents of the most spontaneous brush. The figure, even at rest, seems to have been con-

verted into spurts of energy more related to the world of modern physics than to the ideal, solid and tactile figure concepts of the Renaissance. Yet the roots of this painting may go back as far as Rembrandt. (Bertha Schaefer, Oct. 21-Nov. 9.)—D.S.

Si Lewen: Describing the image in his work, the artist says, "Its shape is torn and cut, scorched and blackened, fragmented beyond recognition." German-born Si Lewen, in his fifth show since 1948, displays remarkable skill and innovation, although the themes are hardly novel—violence, upheaval, as in the atom-bomb explosions (*Night, Alamogordo*), and the loss of personal identity, as in the huge and astonishing *Procession at Buchenwald*, with its ironic resemblance to paper-doll cutouts. Although Lewen's former paintings tended toward a fragmentation or break-up of the figure, his new style of collage-like cutouts, painted with a poly-vinyl acetate, is an extremely surprising form of expression. In most of the current paintings, it is not only the forms that are scissor-sharp; the colors contrast in comparably drastic terms. Dark figures, of an almost black russet and blue compost, flatly range against white spaces whose part in the pattern is forceful and intricate. In *Tenements* and *Metropolis* the abstraction thus starkly formed is in perfect order. Mr. Lewen's cutouts have the beauty of ironwork or of certain metal sculptures where space is vital to the pattern, and yet these are not mere design. Content, or feeling, significance without mawkishness, is left in. There is antiwar sentiment without the obviousness of paintings in the thirties. The expressions of despair and protest go beyond their personal or transient significance. *Buchenwald No. 2*, besides being a reminder of the loss of identity in concentration camps, is also a pattern, if a grim one. But in *Oasis*, a painting-collage, a core of intense blue shattered over an ochre-sand area, gives an impression of extremely sensual beauty, indicating that the artist is not merely a one-mood man. (Roko, Oct. 14-Nov. 7.)—E.G.

Mitchell Siporin: In a series of "Imaginary Interviews" the wonderfully dexterous Mitchell Siporin offers us a number of entertaining confrontations such as that of William Blake and Toulouse-Lautrec (*Songs of Innocence and Songs of Experience*), or Jack Levine and Al Capone (*Gangster's Funeral*), or Joyce seated at a cafe table with Leopold and Molly Bloom (*Dubliners*). Others not so imaginary include a roguish Dylan Thomas at a lectern, attended by a somewhat nervous but distinguished looking college president, or Mozart

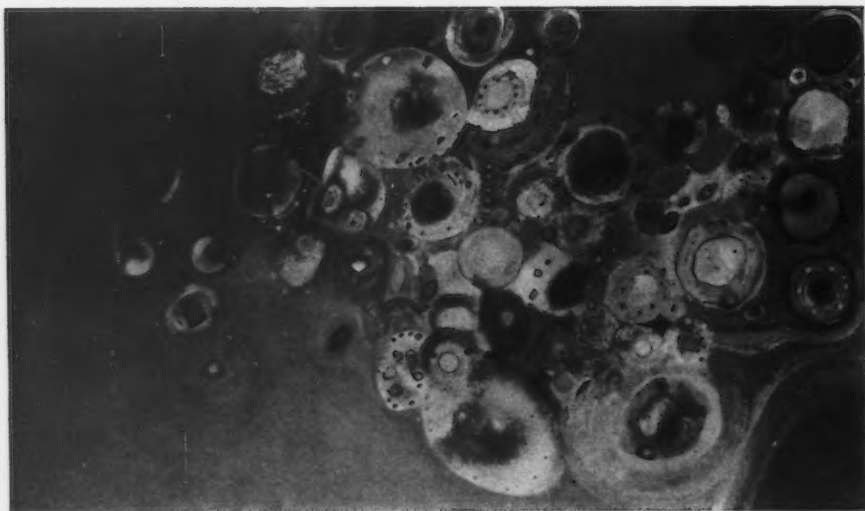


E. Box, DAY DREAMS; at Parsons Gallery.

and Da Ponte working over the *Serenade* from *Don Giovanni*, or *Academic Festival* in which an acutely uncomfortable "artist in residence" joins the procession of scholarly dignitaries. Siporin has a sharp eye for caricature, but the delicate precision of his rendering and the complexity of his many-faceted forms and luminous transparencies lift these watercolors from the realm of satire and burlesque and place them squarely in the ranks of admirable artistic achievement. (Downtown, Sept. 17-Oct. 5.)—M.S.

E. Box: The English artist who uses this pseudonym makes her second appearance at this gallery with pictures in a personal, naive style in which memories of an Edwardian childhood mingle with exotic themes developed on her trips into central Africa with her scientist husband. Whether she is recalling the children of southern Sudan, the *Golden Domes of Moscow* or an *English Butterfly Hunt* of 1910, she gives to her images the silence and detachment of dream. If she gives a pebble-by-pebble description of a beach, an odd combination of nostalgic and factual observations of its clear and precise gray-green shapes, this is not because she is imitating Rousseau or Vivin. Their work is perhaps the type of realism that Kandinsky had in mind when (with reference to Rousseau) he spoke of a painting in which "the external element in painting is discarded, the content, the inner feeling of the subject is brought forth primitively and 'purely' through the representation of the simple, rough object." Since formal considerations are absent from this kind of painting, the unevenness that one notices is probably due to the occasional intrusion of the physically real on the gentle obsession of memory. (Parsons, Oct. 14-Nov. 2.)—D.S.

Janice Biala: Biala dissects her subjects and reassembles them in such a way that the image reaches the observer by way of a gradual process of assimilation rather than bursting on one full-formed. It is generally a pleasurable process, this slow absorption by the eye of the painting's content; yet there is the risk, too, that the pieces may not be put back together again, as in *Camel*, in which the beast is most certainly represented in part, but pitifully unable to be grasped as a dignified, functioning whole. Of the paintings treating the theme of the bull and the arena, *Picador* is particularly effective, partly because the tiered seats provide an architectural unity lacking in some of the more fragmentary paintings, and partly because of the color, reds shading off into blazing pinks, violets and oranges



Pat Adams, *NOUN SHOUTS; at Zabriskie*.

which convey something of the festive excitement and activity of the scene, as well as a grimmer portent of bloodshed. Also satisfying, for the integrated quality of the whole which enhances rather than lessens the artist's sensibility of vision and rendering, are two landscapes in muted tones, *Beach at Wellfleet* and *Snowstorm*. (Stable, Oct. 14-Nov. 2.)—M.S.

Pat Adams: These gouaches are painted with a watchmaker's precision—and with a watchmaker's imagery. They are variations in small circular forms, luminously brilliant, and yet so dense as to suggest a planet. Indeed there are innumerable suggestions in these metaphysical illuminations—of eyes, jewels, cells, diatoms and stars. Although France is referred to in some titles, it can be land or sea in which they swirl, recede, hover and sometimes hide. The enchantment lies in the fact that the imagery is so delicately specific and widely suggestive at the same time; *World Song I and II* are concentrated in their expansion, like carbonation, and there are lighter conceits such as *Quelle Heure Est-il?* The artist has absorbed the whorls of sea shells (and some of the secrets of the *Book of Kells*) and the method of *Principia I and II* suggests the coming of different illuminations, in bounding curves. (Zabriskie, Nov. 4-30.)—S.B.

Bernard Klonis: A retrospective exhibition of the late Bernard Klonis, one of the most popular of the League's teachers of watercolor, features a broad sampling of his work, ranging from dreamlike allegorical works such as *Coming of Spring*, to expertly worked landscapes like *Central Park*, *Wild Area*. There are a number of striking still-life subjects—*Wild Flowers in Victorian Vase* is especially notable—rich and deep in their color and pervaded by a Redon-like softness of touch. Though the range of his style remained within conservative boundaries throughout his career, he managed it with a consistent liveliness. (Art Students League, Oct. 20-Nov. 9.)—J.R.M.

Anna Fell Rothstein: Anna Fell Rothstein began to paint when she was sixty-four, and the present exhibition was selected from several hundred paintings she has done during the three years since then. These paintings are not the work of a dilettante who takes up painting merely to fill idle hours, nor are they the usual primitive's precisely ordered version of a confined world. Simple they are, to be sure, and abounding in infelicitous crudities, but each canvas glows with the warmth of its communication, with such a genuineness of feeling directly expressed that one is completely disarmed. The freshness of her totally innocent approach to painting, the love of growing things which crowds

her paintings with a profusion of flowers and trees, the acuteness of her insight which arranges the world in her own special and not untruthful system of proportions—these are ingratiating qualities which enable the painter to transcend her limitations of technique in the attempt to set down on canvas as much as possible of the accumulated experience of a lifetime. (Este, Nov. 1-30.)—M.S.

Raymond Parker: Irregular patches of color are brushed loosely and freely onto the canvas in arrangements which suggest a reference to topography or landscape, although they afford no actual visual clues to such an interpretation. Each separate color area is given a character of its own through the varying treatment of the brush, yet each is inseparably welded to the whole by a network of subtle relationships. The selection of color runs to warm and intense yellows, greens and pinks which suffuse the paintings with a vibrant glow of light. The shapes appear to be expanding outward, drawn by some peripheral pull away from the concentrated central clustering. (Widdifield, Nov. 5-30.)—M.S.

H. Damian: Like the Cheshire Cat, the gray-white spherical shadow in the middle of Damian's white canvas varies in clarity and intensity and has the quality of spell-binding. Damian's art is a variety of "handwriting": a scratchy sort of hand, one that is particularly even and subtle. Most of the works are done in whites and grays, with occasional rosy tints and blues. If not the sphere, another mazelike image appears, or a counterpart of rectangles. One suggests a cross. In any case, this Rumanian-born artist, whose works have not been shown before in the United States (in Paris he has been seen at the Galerie Stadler), projects his *graffito* forms upon a magically sensitive paint surface. And when this intensely felt draftsmanship joins with a freer brush play in the gouaches, the dynamics of his quiet intensity becomes extraordinary. Here the image is not so easily read, nor is it so withdrawn as in the oils: There are poignant tensions in the lines and colors which are at once heavy and light, populous and sparse, straight and fallen. In a gray and roseate field this is what a sunset upon a ruined city might be in the abstract light of memory. (Castelli, Nov. 18-Dec. 7.)—S.B.

Bernard Bouts: Born in Versailles of Dutch ancestry, Bouts left the Parisian art world in 1941 to settle in Argentina. His many paintings are the homage of a Westerner to the symbols, fruits and peoples of an Indian culture. He works in oils on canvas and in a form of encaustic on board that shines like lacquer. He paints out to the edges of the frame and scratches the words of the legend or lyric that he is illustrat-



Raymond Parker, *NO. 2, 1956; at Widdifield*.

ing into these peripheral areas. While on the one hand, his flat figures and sloe-eyed women and fishermen suggest variations on a theme by Gauguin, there is also an Oriental quality in the floating nature of the designs, some of which (*Les Richesses de Rêve*) are glowingly serene and decorative. (Wildenstein, Nov. 12-30.)—S.B.

Yonia Fain: A vehement protest against persecution, the horrors of war and social injustice furnishes the artist with thematic material for his allegorical paintings. Fain, who was born in Russia and lived in many parts of the world before coming to New York a few years ago, paints in a Romantic-Cubist vein, using predominantly gray tonalities—a reaction, he says, from the hot colors he became accustomed to using while he lived in Mexico immediately prior to coming here. A large mural, measuring some eighteen by six feet and entitled *The Uprising*, is a savage depiction of forces in conflict, populated by menacing symbolic figures. Other works show creatures which are part man, part animal, part machine—works such as *Aggressive Structure*, in comparison with which his paintings dealing with the bullfight are comparatively calm. He is an accomplished painter and has the additional merit of having something urgent to express. (Bodley, Oct. 21-Nov. 2.)—M.S.

Fureya: A noted Turkish artist and ceramicist, whose work has been incorporated into a number of public and private buildings in Turkey, Madame Fureya is showing her work for the first time in New York. The exhibition, which includes gouaches and oil paintings, is most striking however in its tiles, bright and richly colored decorative pieces which fuse both modern and traditional design elements. Particularly impressive is the piece called *Clouds*, with its fired-in grays, blacks and whites, *Hittite Sun*, with its decorative use of an ancient motif. (Architectural League, Oct. 14-25.)—J.R.M.

Chen Chi-Kwan: Within scroll-like confines, the watercolors of this young Chinese painter and architect indicate, in his second one-man show in New York, an original method of fusing the traditional and modern. The hazy wash of the watercolorist is employed to represent the greater patterns of nature—water, trees, hills, clouds; but within the large pattern tiny human forms or houses are discovered in microcosmic simplicity, and perhaps frailty. In a curious kind of duality, the real and the abstract exist simultaneously. *Isolated* is an abstraction, a perfectly ordered arrangement of circular and vertical forms, yet it is also a representation of fish bowls in which the fish themselves form rosettes of movement over swirling masses of water. In *Clear Up* the sense of the turbulence and flux of the cosmos—

and, lost in its depth, man's tiny house—brings to mind ancient Chinese paintings. Extraordinary free patterns spread over *The Sea, Floating Noise, Light Is the Air and Fishing*, and yet in these paintings too the human is minutely located somewhere behind the entanglements of overpowering nature. (Mi Chou, Nov. 11-30.)—E.G.

Contemporary French Primitives: Ever since the Douanier Rousseau took up paint brushes, people have been on the alert for another great modern primitive—the result: many “primitives,” a certain amount of naïve charm, no art. Assuming that we’ve settled for naïve charm, one cannot help but be attracted by the paintings of eighty-three-year-old former coal miner Dominique Lagru. Thematically reminiscent of the *Très Riches Heures du Duc de Berry*, his paintings of peasants at their work and walled villages covered with snow have an accuracy of observation combined with a compositional originality and a patient accounting for detail which gives them an ingratiating quality. The other painter represented here, Jules Lefranc, displays a greater degree of sophistication and polish in his urban scenes viewed with a hyperclarity which calls for the enumeration of every cobblestone. His painting of a street in Amiens divided by the dark, curving arm of a canal is truly striking in its boldness of composition. (St. Etienne, Nov. 18-Dec. 14.)—M.S.

José Frau: A native of Spain, he has traveled extensively, has won many international art awards, and now lives in Mexico City. Although this is his first New York exhibit, the quality of the work is scarcely that of a novice. Painting with a combination of thick impasto and the tiny slanting strokes of Renoir, having Renoir's kind of color-whip, though with an entirely individual intensity, the artist creates a world of vitality, of warmth and movement, a crowded, pulsating world, in which nothing is quiet, neither sky nor creature nor land. Everything has been electrified; all things are in touch with and aware of each other. In the bedroom of his *Venus of the Port*, a turbulence of undressing nude, flowers, drapery, fruit and furniture; the window opening to the port outside shows more movement, more activity. Another kind of turbulence disturbs the gray-white dancing horses on the rolling russet countryside in *Pampa*, beneath an equally disturbed breadth of sky. Both man and nature in Frau's paintings are in a state of constant chaotic bloom. (Sudamericana, Oct. 1-19.)—E.G.

Doris Caesar: An exhibition of small bronzes spanning 1927 to 1957 celebrates an association of thirty years between the sculptor and the gallery. While influenced to some degree to work out the figure in different proportions during the three decades, Caesar's sculpture has consistently retained a deceptively casual ease. This was the immediate charm in the blocky piling up of the *Last Supper* (1929) and, more grotesquely, in *People Waving Goodbye* (1946). The fifties produced earthy figures, thigh-heavy Negro women with small heads, a concept that was later elaborated upon in *Torso* (1956). Recently has taken place an extreme thinning out, and a new lightness and buoyancy in many small dancing, stretching and standing figures, and one with unturned face, arrested in her stride, called *Vision*. Its articulation may seem dubious in detail, but here, too, in spite of mannerism, the achievement lies in the immediate sharp impression. (Weyhe, Oct. 14-Nov. 23.)—S.B.

James Suzuki: Twenty-five years old, a native of Japan but at present living in New York, he drifts his swollen, pointillistic squares of color like kaleidoscopic snow over abstract, maplike areas. But Mr. Suzuki's paintings differ from those of most young abstractionists in being neither mere abstraction nor mere color. In his own words, they are “happy” paintings. The coloring is at times so sensitive, contracting gradually into such depths of hue, that an intense excitement results. In *Hommage à Monet*, a long, slender canvas, sienna and green melt into a black core speckled with white. *New World*, in its coagulations of deep woodland green, dusty

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pink, and white and other highlights, bound by a bright blue sea, is admirable. *Nautical* is similarly appealing, its long, angular stream a mélange of deep greens, bright blues, lavenders, segmenting taupe sections of land over which Arp-like houses or white curved airplanes hover, as well as an occasional, unidentifiable orange circle. (Duveen-Graham, Nov. 5-23.)—E.G.

Margret Bilger: A printmaker who is well known in her native Austria, Margret Bilger shows her woodcuts in New York for the second time. Her work is distinguished not only by her imaginative imagery which is closely related to Austrian folklore, but by her exceptionally sensitive handling of the medium. Her images appear to be extracted with loving care from the wood itself, with the grain and textures tenderly preserved wherever possible. The line which is used to model her figures with a hatching effect is so fine and flexible in its cobweb-like delicacy that it hardly seems possible for it to have been achieved with a carving tool. At times her prints are dark and foreboding, filled with a sense of primeval mystery; her depictions of peasant superstitions and folktales have a vividness and immediacy to them which implies long familiarity with a particular tradition as well as the ability to translate it into meaningful pictorial terms. (St. Etienne, Oct. 22-Nov. 12.)—M.S.

Carybé: The foremost fresco painter of Brazil, he executes his drawings, watercolors and wash drawings brilliantly; the gesture, sudden and economical, reminds one of cave drawings, particularly in the large wash drawings of warriors, black against white paper, the horizontal spears forming the only pattern of cohesion. Especially attractive is *The Hammock*, in which a black girl lies heavily, legs askew in an intricate net. A rather piquant arrangement of crockery and fish parallels the girl. In another black-on-white, a man catches a pig by its hind legs, while a smaller pig runs ahead and in the background a woman crouches before a hut. Here are cave drawings carried into genre with a touch of humor and great élan. (Bodley, Nov. 18-30.)—E.G.

Virginia Berresford: In her second one-man show in New York, the artist evidences such seductive technique that one wishes there were a little more here than skill. Possibly skill is sufficient, for the grace and simplicity of her watercolors are often reminiscent of the Japanese, particularly in simple subjects such as *Grasses and Seed Pods*, where the brilliantly precise golden flower inclines against a hazy brown background crossed by waving black leaf and pale weed stalk. The juxtaposition of groping snowy and black branches gracefully divides the upper section of *The Great Blue Heron*, while behind it, and below, in the picture's center, there stands a delicately articulated bird. Miss Berresford plays with contrasting textures and transparencies, as in *Autumn Window*, or with blurred forms opposing accurate ones, as in *Cat and Sparrow* or *Blue Bills*. Explosions of violent color, as in *October Sun*, show an effort to escape the charming and the precise, yet the colors themselves are still too sensually pleasing to represent any essential departure in style. (Bodley, Nov. 11-23.)—E.G.

John Krushenick: Exhibiting oils, gouaches and drawings, Krushenick manages several successes in each medium. Among the drawings in ink and pencil, the abstract *Landscape* has both clarity and force, a kind of decisiveness of line and mass that is notable. In his paintings, the figurative elements emerge from the flux of paint in moments of recognition and at their best, as in *The Wedding Album*, have a vigorous authority. Although the gouaches tend at times to be more decorative pieces than the rest of his work, *Sun Tree*, in yellows, deep reds and purplish browns, is a finely organized painting. The general impression of his work is that of a vigorous talent usually in control of its means. (Camino, Oct. 25-Nov. 14.)—J.R.M.

Luis Alberto Acuña: Director of the Museo de Arte Colonial in Bogota, Colombia, Acuña is now having his second one-man show in the United States. Intense yet tranquil colors in can-



James Kearns, *THE RING*; at G Gallery.

vases vertically partitioned, as though by accordion pleats, create an impression of fine, even tone despite the slight distortions of design within the successive partitions. The figures in the paintings, while sometimes of a fantastic nature, such as *The Snake of Paradise*, are immobilized in dramatic simplifications. *Dance of the Oxen*, an elongated ox standing on its hind legs, with forehoofs flailing the air, gives actually an interesting rendition of dance within the rigid confines of the long vertical partitions, yet the partitions themselves seem to have the capacity to reveal subsequent views, such as the naked bones of the animal's chest or the curving line like that of a Flamenco dancer. This is a particularly effective and controlled type of abstract art. (Sudamericana, Oct. 21-Nov. 10.)—E.G.

James Kearns: In the social-conscious thirties, when certain groups of artists pictured humanity as ugly, deformed, victimized, the kind of individual anguish and caricature portrayed by this artist in his second one-man show was common language. But whereas the emphasis then was on class against class, these dramatic paintings and sculptures by James Kearns show a social comment and Gropper-like combustiveness which are out of context with the times. One finally decides that he is simply caricaturing the *status quo*; but as a point of view, in the fifties, this has little impact. He has a vital feeling for gesture; his images are bold and angularly unified. *Equestrian*, with its child ironically and inseparably straddling its anguished, groping father, is a unified, impulsive piece of work, but its particular irony seems personal and inevitably limited. (G Gallery, Nov. 5-Dec. 3.)—E.G.

Gladys Rockmore Davis: At one time there was an appealing warmth and softness to the paintings of Gladys Rockmore Davis, especially in her portraits of children, which called forth comparisons with Renoir. By contrast her recent figure paintings seem cool and excessively hard of outline, although they are more acute and more incisive than the charming, rosy paintings of earlier days. Her portrait of Moses Soyer is a striking and a penetrating likeness, as is the unfinished portrait of Mrs. Reynolds; both of these works have a sympathetic quality to them which does not make itself felt in her other portraits. The series of small studies from the model are grace and perfection of form personified, while her studies of an old woman are shrewdly exact, yet mellow, and her head of a woman entitled *The Black Hat* is endowed with a rare and distinctive elegance. (Babcock, Nov. 4-23.)—M.S.

Jean Clad: These large, sunny still lifes and figure studies with their heavy pigment and their dry brilliance of color make an impressive first one-man showing. *Orange Still Life*, one of the

better examples of her style, combines its most notable elements: the hasty grace of the drawing, the blunt, vigorous brushwork, the contrast of dulled and brilliant color. With *Family Picnic* and its brightly arrayed figures she adds a touch of warm humor that completes the painting's attractiveness. (Camino, Nov. 15-Dec. 5.)—J.R.M.

Theo Hios: Inspired by the late work of Monet as well as by his own responses to nature, Hios paints landscapes shimmering with light, vibrant watery reflections complete with water lilies, and gloriously explosive sunsets. He works in a primary palette, laying on separate color strokes which are intended to be blended by the eye, although his method is more intuitive than scientific. The artist's love of nature expanding beneath the sun's warmth and light makes itself felt in each of these large, festive canvases. (Chase, Nov. 4-16.)—M.S.

Nicolas Carone: A vigorous display of the dynamics of painting—not just the sweep of the brush, but a vehement plastering, troweling, digging, dripping and flinging—takes place on these large, predominantly black-and-white canvases. What are they? Are they simply the glorification of the fervent activity of a single human being, or do they represent a continuum of chaos which engulfs the universe, or a thousand maenads in a frenzied dance? No one is expected to answer these questions; in regard to Abstract Expressionism it has long been indelicate to raise them. One is simply expected to admire the performance and to judge it by the level of intensity it sustains, and by this criterion Carone's relentlessly turbulent canvases are indisputably successful. (Stable, Nov. 4-30.)—M.S.

Felicia Meyer: Here is a well-meaning conservative painter, a member of the old school of students who do not wish to offend. Innovation occurs only in the pastel tinting of metropolitan buildings, bridge, etc., but the inauthentic note is arrived at with nudes perching incongruously on rooftops, not as though they had wandered out of apartments seeking the sun or in a state of amnesia, but rather with an air of posing for unseen art classes. The reminder of spring, in a glowing green tree, will satisfy "just folks," but since there are many of them, one is happy that they are taken care of by paintings such as these which reassert their own attitudes. (Rehn, Oct. 14-Nov. 9.)—E.G.

Louis Bunce: In the primeval Pacific Northwest, Bunce has been immersed. He has seen rock formations, stark in contour, and tinted pink and blue; ridges intricately layered with colored clays; beaches beaded with shells. *Chasm* expresses the back-and-forth rhythm of wild, unspoiled forests. *White Elements* is one of the

Nicolas Carone, THE ANCHOR; at Stable Gallery.



few distillations in pictographic form, repeating white angles as though to infinity. *Rocky Grove* is feverishly felt, cutting into the forest. Bunce is deeply preoccupied with sources: of rivers, of shores, chasms, tides. They come forth with a loose, flowing sureness, a homage to a landscape, often suggesting the signs and symbols of the Indians who also lived among these clays and rocks. But the resemblance is more coincidental than conscious: an outgrowth of an artist's quest for the original source itself. (Meltzer, Nov. 1-30.)—S.B.

Robin Ironside: A British writer and painter whose stage and costume designs were seen here in the Old Vic's production of *A Midsummer Night's Dream*, Robin Ironside combines the fantastically intricate workmanship of a miniaturist with a cultivated and ironic wit. His predilection for ornate detail is matched by an incredible patience in wielding a hairsbreadth brush which adds all manner of rococo embellishments to his depictions of classical themes. Reveling in the splendors of the architectural past, he creates grandiose backdrops against which small elegant figures enact a bit of historical or mythological drama. The rendering is exquisite and the intellect sufficiently diverting to afford moments of genuine entertainment to eye and mind alike. (Durlacher, Oct. 29-Nov. 23.)—M.S.

Maximilian Vanka: A Yugoslavian painter now living in Pennsylvania, he exploits the academic style in a series of pastel travel scenes, a feat of representation so successful that only close inspection will reveal the subjects to be hand-colored rather than photographed. On the fantastic side, *The Four Horsemen of the Apocalypse*, an imitation of Blake in greens, yellows and blues so raw that they rival the falseness of the pose, and *Life and Death*, where industrial forms rise to a central peak, blatantly sexual, and where the theme between age and youth, the young man and the old, is played out with arrows, indicate that the range of this artist is pretty far beyond the appreciation of our American taste. (Barzansky, Nov. 18-30.)—E.G.

Joseph Winter: Winter paints on heavy boards because the canvas gives too much under the vehemence of his attack. He is thirty-six years old, and the present exhibition was selected from a warehouse where some eight hundred of his paintings are stored. The show is intensely disturbing in its impact, for the artist is compulsively forthright in painting the nightmare which life represents for him. He dwells in a borderline world which he claims is inhabited by the monstrosities which he paints; it is a world of unrelenting violence, hatred and venom. His images, leering faces amid swirls of color, man-animals, bird-men, creatures sprouting waving cilia, pierced by arrows, have nothing to them of an intellectualized concept of subconscious symbols; rather they spring full-formed from an overcrowded imagination and a profoundly disturbed mind. However, above all Winter is a remarkable painter who is to be envied his instinctive color sense, his bold and powerful design, and the constant inventiveness which flows uncalculated from his brush. (Artists, Oct. 19-Nov. 7.)—M.S.

African Art for the Collectors: The sculpture of thirty tribes varies enormously in craftsmanship and style; this exhibition makes the point that even within the same tribal family there are marked degrees of quality among the individual artists working in the traditional forms. There are prize pieces among Benin objects: an elephant tusk carved with more than a hundred figures and beasts, carrying out the king's magic; and a well-preserved Benin warrior with garments that an Assyrian king might envy. The Ashanti fetishes include one prize example, with exquisite markings; and differences in Bakuba cups are a matter of poetic symbolism. Plastically, the most challenging are the Pangwe figures: long in the trunk, rounded in features, timeless in expression. (Segy, Oct. 1-Nov. 15.)—S.B.

Marcel Mouly: Presented under the patronage of the Consul General of France, this first Amer-

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Alfred Jensen, MOUNTAINEER'S DREAM; at Bertha Schaefer.

ican exhibition by a Paris artist whose work is represented in various French art museums is a stimulating experience. The colors are fresh and vivid; there is a great deal of strong blue and red against gray and black, and the technique—vertical swashes of color, or patches superimposed in a manner vaguely related to Cézanne—produces an effect of vivacity. Images are used, briefly sketched against the patches of color, indicating real and primarily decorative scenes. However, one would like to find a little more variety here; one admires the spirited M. Mouly, but after a while one is almost overcome by the electrified atmosphere. There is just a little too much sensation. *Port of Copenhagen*, *The Open Door* and *Bousebir à Casablanca* (a darker composition) are a few of the finer examples of this artist's work. (Delius, Oct. 2-26.)—E.G.

Alfred Jensen: This artist considers the canvas a vast arena of flat color on which he can compel the eye to follow the twist and spread of a drastically simplified shape and further compel the spectator to make the psychological leap to an image. He seeks a human, animal or even landscape presence reduced to the point where association is maximum, description minimum, and to this end he gambles everything on the sweep of stabbing or convulsive pattern. His power is in being able to control and sustain the scale of image to field. He knows how to extend one stark color-shape against another so that we are irritated into seeing what he wants us to see. His weakness is in some indecision as to whether he will compose in solid or two-dimensional forms, and an occasional reliance on flabby ribbons of color to carry the design. Also his thickly caked paint surface is neither handsome nor expressive. Although Jensen was born in Argentina and educated in France, his strongest pictures have the harsh brilliance of German Expressionist art. (Bertha Schaefer, Nov. 11-30.)—D.S.

Yutaka Ohashi: These canvases might be moonbanks dreamed about by mandarins, for they suggest great distances and carry them out from peak to peak of sensuous awareness. There are no straight edges or flat tones; the grays, the blues are vibrant; the blacks shine with lacquer; and there is always an accent of gold leaf. The forms float in space with an immense visual serenity, and yet, through the surface that alternates like sun and shadow, they assume an organic character. As the dwarf Japanese trees are to a forest, this is abstract expressionism in exquisite containment. (Alan, Sept. 30-Oct. 19.)—S.B.

W. Honegger-Lavater: Accomplished etchings and engravings by the wife of Honegger immediately recall his grace and skill (in the lovely, clean *Herbst*, for example). But Honegger-Lavater's own interests are also distinguished in concept

and execution. Her forte is the expression of psychic states and jazz music, to externalize inner feelings and invisible rhythms and tempos. She does it intricately, in a webbing of montages—and sometimes in a group of sharply sliced and arranged plates, printed together. It is as though she has directly etched the qualities of an incisive mind. (Wittenborn, Nov. 4-16.)—S.B.

Arts of Primitive Man: As broad a cross section of primitive cultures as one is likely to see is the rank and file of the exhibition, including some notable examples: a feathered Eskimo mask, beautifully preserved; a tall M'Pongwe double mask; and, most exquisite, Ashanti Gold Coast weights, cast in the form of golden pelicans and other creatures. (D'Arcy, Oct. 12-Nov. 14.)—S.B.

Jane Teller: Although she has welded some elegant candelabra, this sculptor seems mainly in love with woods. *Night Growth* is a fantasy about mushrooms, and the fungus prongs sprout naturally from the edges of dry board. Others, not quite so much an imitation of nature, express themes of growth (*Flower I*, skeletally bent and closed, and another version, open); and *Five Forms* is abstract, celebrating the shining intricacy of persimmon bark. (Parma, Oct. 28-Nov. 6.)—S.B.

N. C. Wyeth: *The Deerslayer*, *Treasure Island*, *The Scottish Chiefs* and other children's classics as Scribner's published them—they were illustrated either by Howard Pyle or by his pupil and successor, N. C. Wyeth (1882-1945). Here are dozens of Wyeth's original canvases for those frontispieces and covers, as well as noncommissioned paintings: *Eight Bells*, *Chad's Ford* and *Dark Harbor Fishermen*. The ruggedness and action of the illustrations are more finely delineated in the paintings Wyeth made—until they reached a cool realism, provisioning the work of his son, Andrew. Nostalgia the exhibition has, much of it by association and the fact that it belongs to history. (Knoedler, Oct. 29-Nov. 16.)—S.B.

Fred Zimmer: In spite of a temptation to extra flourishes, to whirls and lines that occasionally miss the mark, the cores of *Vista*, *Heat Wave* and *October* are dynamic. Although some of these casein studies have derivative notes, the painter is effective when the image comes from the Midwestern American highway. *Development*, among others, is a bright comment on the phenomenon of suburban monotony. (Salpeter, Oct. 28-Nov. 16.)—S.B.

Whitney Bender: The meticulously realized frozen space of American Realism continues to exist in the work of this young painter. His first one-man show leaves no doubt as to his power to execute this technique—and even to compel

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Saul B. morial t his first :1889-19 lonely A copper and inn original to cast i after it able me arduous mer, and this me torsos an heads w most to shadowe ticularly markabl look of 9-28.)—S

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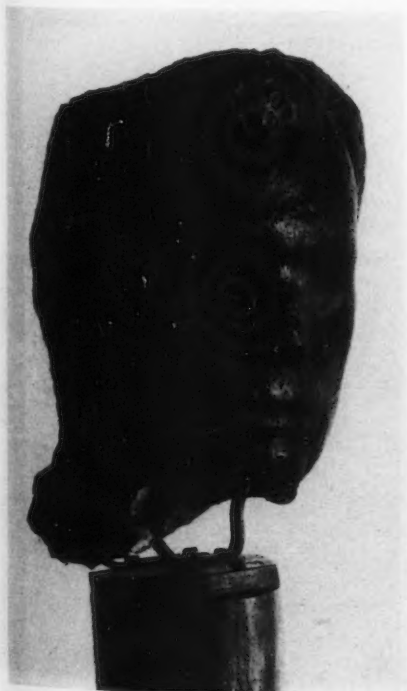
it. There is the familiar sense of emptiness and infinite distances, but his is a warmer, yellower light than many of his predecessors': eerie in *Two Nuns*, richly golden in *Staten Island*, mechanically and not so well in *Girl on a Park Bench*. (Collector's, Nov. 4-16.)—S.B.

Saul Baizerman: "The Last Years" is a memorial to a sculptor in the gallery where he had his first one-man show in 1938. Saul Baizerman (1889-1957), born in Russia, takes his place as a lonely American artist who hammered out in copper his romantic visions of Titans, maidens and innocents. He was self-taught largely, and his original impulse was to carve plaster rather than to cast it. Similarly with bronze, he hammered it after it was cast. This led him to try the malleable metals until he developed a unique and arduous method of shaping copper with a hammer, and then patinating it to a dark glow. By this method, tortuous in detail, he produced torsos and figures on a gigantic scale, as well as heads whose melting, agitated surface seems almost to expose the nerves; the features are overshadowed by the skin, and the intensity, particularly in the *Self-Portrait*, is searing. The remarkable thing about the large pieces is their look of lightness—like a shell. (Artist's, Nov. 9-28.)—S.B.

Harriet Trifon: The painting is pleasant but uneven in its total effect, in this exhibition of oils that combine vigorous strokes of bright color with a kind of primitive awkwardness in the drawing. *Bouquet*, with its strident yellows, reds and oranges against a whitened blue ground, is perhaps her most effective work. (Panoras, Oct. 21-Nov. 2.)—J.R.M.

Fantasy in Painting: Sometimes one image, or again a puzzlement of many private symbols will make a fantasy. But to be a fantasy, the experience must make a logic of its own. The sentient experiences of Tapes and Garcia Vilella of Spain and Victor Brauner of Paris vary decidedly in *esprit*, but each compels attention. Tapes treads on tiptoe: *Alento Nocturno* is a dreamy pointillism of a figure in the presence of lavender birds. Vilella excavates to old Catalan religious symbols and puts them in an uncompromising light. Brauner's *Tout Terriblement* delineates

Saul Baizerman, SELF-PORTRAIT; at Artists' Gallery.



the agony of illness in terms of a robot-like victim strapped in a vise. These, among their other canvases, suggest the exhibition's particular range among contemporary Europeans in this field. (Moskin, Nov. 4-Dec. 18.)—S.B.

Alfred Leslie: Taking its cue from De Kooning, Leslie's painting continues in its Expressionist fervor, making an effort to span larger spaces and a richer palette. In general the intention is to open outward, in many directions at once, and for the most part the painter eschews the wide black and white stripes that supplied some balance in his earlier work. This mode is still evident in the collages. In oils Leslie has waded into a maze with only intuition as a bearing. Spatial articulation is bewildering and there is no central image, either for reference or by remote suggestion, while the palette tends toward an unfruitful brew of pinks and grays. At best, an explosion occurs amid the "purple passages"—as though a moment of illumination—but the dynamics too often falls short of a total grasp. (De Nagy, Oct. 22-Nov. 9.)—S.B.

Robert Gwathmey: In the thirties, Gwathmey's stark Negroes moving like wired puppets in a barren land spoke of suffering. In 1957, the subject matter and the stylized treatment have far less bite and pity, and the figures, still drawn in black lines with mechanical joints, are immersed in decorative tapestries of plant forms, fallen logs or costumes. Meticulously (and, it would seem, mechanically) executed, a detail from one canvas can be seen blown up and exactly reproduced as the subject of another. The total impression of fourteen recent paintings from private collections is the skill with which a repertory once fresh is being redone. (ACA, Sept. 30-Oct. 19.)—S.B.

Ben Johnson: All the paintings are nudes, large and Fauve, in colors that are always intense and sometimes garish. Some of the bodies are given an impressive grandiloquent sweep, so that the whole is much better than the parts. Unfortunately, these are very often essential parts that weaken the rest: faces, feet, breasts that are either muddled or out of key. This is a bold composer who tries to ignore the discipline of his craft and to achieve his effects through the vigor of his frontal assault. (Zabriske, Oct. 7-26.)—S.B.

Stephen Csoka: Csoka's graceful nudes and colorful polo players are drawn with a spirited brush which moves with exactness and fluency. The artist may ponder long in advance, but when he puts down a stroke of color it is irrevocable and it is generally right, so that his works have an air of assurance, an elegant ease and an underlying knowledge of form. (Contemporary Arts, Nov. 4-22.)—M.S.

Waldemar Kutner: Living in Brazil, Kutner practices lithographic and woodcut techniques with notable vitality, illustrating both Indian and Jewish themes. A commissioned series of Tolstol's *Resurrection* expresses a genuine feeling for suffering and exaltation in exquisite blacks. Large color monotypes include some New York subjects in somber yellow lights. (De Aenlle, Oct. 28-Nov. 16.)—S.B.

Nanno de Groot: Landscapes and nudes have the crashing color spirit of Expressionism combined with a particular (and rather mannered) sense of design. The nudes echo Matisse's *Odalises*, but with interesting color variations, and the *Five Compositional Studies in White and Black* bear out the evidence: a sketchy interest in form, and a certain gift in color placement. (Parma, Oct. 7-26.)—S.B.

Marguerite Zorach: Recent paintings by the wife of the sculptor extract from nature some of the bold colors of the Fauves (whom she was among the earliest Americans to admire). The angular rhythms of land and rocks enact the structure of the painting, while sky, waters and plants are the lighter elements. A well-balanced counterpoint, each time freshly developed, the same structural clarity and soft sureness under-



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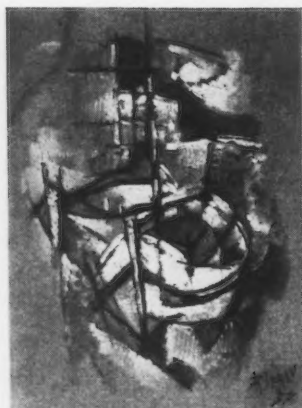
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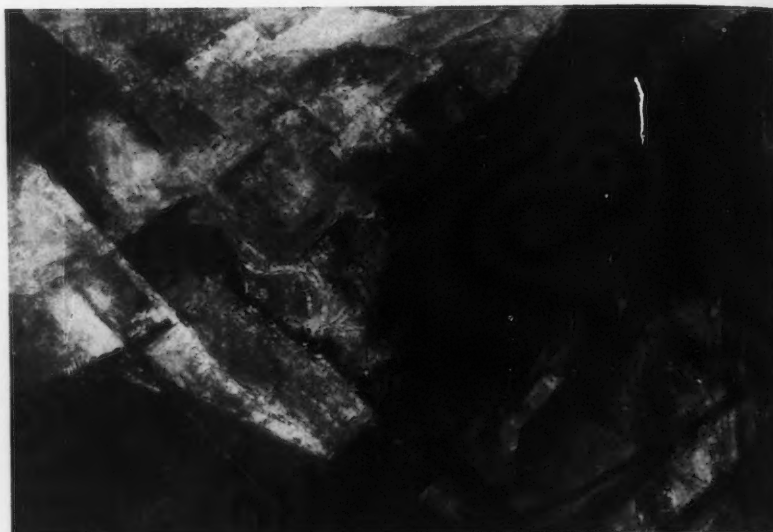
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Minna Feinberg Andrews, SWITZERLAND; at Barzansky.

lie drawings (some going back to the thirties) which are also shown. (Kraushaar, Oct. 14-Nov. 2.)—S.B.

David Levine: American beach scenes are invested with the tints of the eighteenth century, emanating from the bits of Neo-Classicism that are constructed along the Atlantic. The painter is seriously romantic about the vista and has mastered a technique which remains the same. The sketches, particularly of the mother and child, seem more natural and spontaneous. (Davis, Oct. 31-Nov. 23.)—S.B.

Mildred Feinberg and Minna Feinberg Andrews: Twins, these painters have traveled the same routes in Europe, sketched side by side, studied with the same teacher. Miss Feinberg leans on color blocks to organize the canvas, Mrs. Andrews on linear motifs; but sometimes the views and the hands are interchangeable. Among the figured recollections of the scene, Mrs. Andrews' *Saint Mark's* and Miss Feinberg's *Nuns in a Church* are particularly strong. Working toward rhythmic abstraction, they have each succeeded in epitomizing a country in colors to match an appreciative tourist's hindsight—Miss Feinberg's *Venice* and *Portofino* and Mrs. Andrews' *Switzerland*. (Barzansky, Nov. 4-16.)—S.B.

Ernest Weil: Springing from images in motion such as weather stations, windmills and ships, Weil's abstractions are made up of graphic contrasts. Yet the firm organization is not superimposed; each painting is a concentrated realignment of the elements of the subject, sometimes given a saucy turn. The paintings are most fascinating when threaded with soft contrasts to the angular, vivid patches. (Gallery 75, Nov. 7-30.)—S.B.

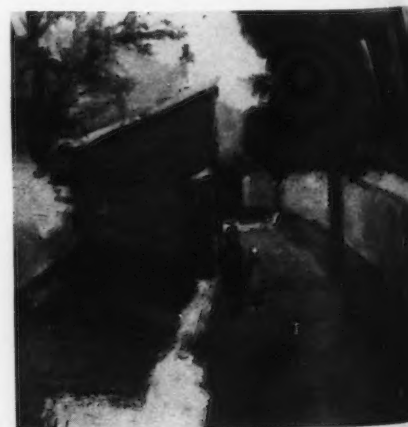
Hanna Ben Dov: An Israeli artist who lives and works in Paris, Hanna Ben Dov in her second American exhibition shows still lifes and figures in interiors which are thoroughly imbued with Parisian temperament and painting tradition. In other words, these paintings are not harsh or sobering in their effect, nor are they charged with restless activity; they deal with aspects of a pleasurable life, with leisure and repose, gazing out from a window or lying in bed on a sunny morning, with color and sensations of light. The treatment is extremely loose and free, with forms and colors flowing into one another, intermingling and diffusing themselves over the canvas surface, but always allowing the subject gradually

to emerge and coalesce, presenting the artist's highly intuitive and personal view of her immediate world. (Peridot, Sept. 30-Oct. 26.)—M.S.

Ossip Lubitch: This exhibition marks the American debut of Ossip Lubitch, a Russian-born painter who for many years has made his home in Paris. There is a most refreshing and welcome sense of response to his paintings of flowers, circus scenes and views of Paris rooftops or quiet streets enveloped in a characteristic soft, gray light. The artist's own pleasure in his subject is manifest in his at once joyous and delicate treatment which emphasizes the sensuous delights of color and texture or establishes so knowingly special qualities of light—pale and ephemeral for houses blanketed with snow, or harshly yellow to drench a circus ring with artificial gaiety. Lubitch's talent is a quietly persistent one which needs no apology for its conservatism, grounded as it is in solid painterly achievement and capable as it also is of delighting the eye and soothing spirits exhausted by an art of violence and abrupt transition. (Durlacher, Oct. 29-Nov. 23.)—M.S.

Sergio Dino Chesini: Using oils as one would ordinarily use watercolors, this prolific Italian artist paints turbulent landscapes, brisk, incisive

Ossip Lubitch, FONTENAY-AUX-ROSES; at Durlacher Bros





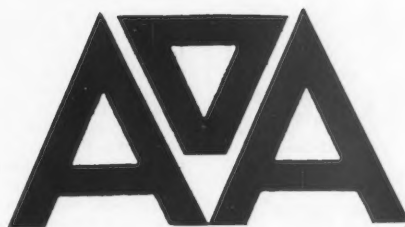
Anna Ben Dov, NUDE; at Peridot.

portraits and dramatically illumined street scenes and figures amid ruins; his predominant color is brown and his execution is swift and immediate as he wipes out areas of paint with a rag and incises it with thin line to allow the white beneath to glow through, creating unusual textures and lighting effects. (Kottler, Nov. 3-16.) . . . **Besse Golburgh:** A painter now in her seventies exhibits for the first time the fruits of a long career, landscapes shimmering with spring's first delicate unfolding, restrained and controlled figure studies, and a vivid, flaming bouquet of goldenrod; the artist's exuberance belies her years, and her painting technique remains fresh, unhackneyed and deft. (Arts, Nov. 8-18.) . . . **Ella Jackson:** Handling her ink and wash media with invention and imagination, this painter of precise sensibility creates fragile flower pieces abounding in textural variety, and small but expansively spacious seascapes, the latter having an unfortunate tendency toward stylization which is absent from the flower paintings. (Bodley, Oct. 28-Nov. 9.) . . . **Walter Kulezycky:** Air-brush paintings of the utmost exactitude have carefully plotted Cubist-derived designs, into which are incorporated roosters, park benches, clotheslines or landscapes with waterfalls, in which the artist exploits the capacity of the air brush to produce a hazy diminishing of saturation, imperceptibly graded from opaque to transparent. (Kottler, Nov. 18-30.) . . . **Giuseppe Napoli:** The combination of sophisticated taste, intuitive perception and almost primitive naïveté which lent appeal to Napoli's earlier work have degenerated into a casualness which is often merely careless and is not sufficiently redeemed by the painter's exceptional qualities of spontaneity and originality. (Delacorte, Nov. 7-30.)—M.S.

Helen Braunschweiger: Small, pleasant California landscapes in oil, particularly notable for their soft brushwork and delicacy of color. (Galerie de Braux, Oct. 28-Nov. 14.) . . . **Adele Brandwen:** Each of the paintings has its specific mood, the most effective perhaps being *The Doorway*, with its soft, gauzy figure of a bride standing in a dim interior. (Schoneman, Oct. 29-Nov. 18.)—J.R.M.

Gordon Grant: At eighty-two, the eminent watercolorist of Gloucester sailing ships and salts evokes a period long past when he puts the men, their masts and nets, in a ghostly yellow light, as though they came out of a power of total recall. (Grand Central, Oct. 22-Nov. 2.) . . . **Irwin Tuttle:** This is Pollock-esque painting best in a jungle mood, for the black drips moving across the hot and

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flaming colors are the most dynamic of all the different decorative tracteries. (Fleischman, Nov. 6-28.) . . . **Clemance Gregory**: Nonobjective paintings, in many different modes, the most frequent being dazzling yellows and blacks; for the emphasis is upon the surface brilliance. The most effective scheme, not repeated, is number 14, in red and yellow close-knit shapes. (Fleischman, Oct. 20-Nov. 14.) . . . **Ralph Sharf**: Etchings are competent, reflecting the painter's traditional training; paintings are nonobjective, varying jagged streaks of color; and watercolors are more spare and spontaneous. (Morris, Nov. 11-23.) . . . **Stella Brandt**: An experienced rug designer weaves her own decorative ideas in crayon. (Crespi, Oct. 28-Nov. 10.) . . . **Marisol**: There is an original naïf quality to the painted woods of family groups, and even the blocky *Cat* has an hypnotic, staring eye; the welded pieces too are promising in this first one-man show. (Castelli, Nov. 18-Dec. 7.) . . . **Louis Meys**: In Holland a well known painter, Meys commands a light French palette with considerable delicacy and finesse, and plumbs more color when the subject is not of the salon. (Juster, Oct. 8-23.) . . . **Iris Brody**: The elegant line, lithe and feline, the sloe-eyed maidens dancing, and especially the *Figure on Horseback* with the peacock and glints of gold evoke the charms of Persian miniatures and the court pleasures of ancient Semitic kingdoms in a first one-man show. (Collector's, Nov. 18-30.) . . . **Harry Leith-Ross**: A member of the National Academy, Leith-Ross brings a skilled and experienced hand to such scenes as a black Pennsylvania Railroad Station with the dawn breaking. (Petite, Nov. 4-16.) . . . **Charlot Serneux-Gregori**: Expressionist in an operatic sense, Baroness Serneux-Gregori's family groups are influenced by Mexican masks, and her woodland scenes are staged in eerie colors. (Crespi, Oct. 13-27.) . . . **Brett Eddy**: Figures as rigid as chessmen, and more stylized, are taken through many degrees of broken color into uncertain abstraction. (Crespi, Oct. 28-Nov. 10.) . . . **Thomas Yerxa**: The amenities common to all the paintings are: pastel tones; sharply outlined perspective; and a mannered relationship between small figures and large buildings. (Petite, Nov. 18-Dec. 7.) . . . **Jeremy Comins**: Although somewhat clumsy in craftsmanship, some of these carved and painted wood panels (called "Sculpture-Paintings") have an ingratiating directness—and *Royalty*, a certain strength. (Panoras, Nov. 4-16.) . . . **Joan Sosnoff**: A bowl of plums, pottery and other objects are outlined large and simply in delicate expanses of color—appealing in their discretion, but rather thin in conception. (Panoras, Nov. 18-30.) . . . **Maria Cantarella**: Portraits and still lifes are methodically set forth in traditional arrangements, favoring warm pinks and browns. (Grand Central, Oct. 22-Nov. 2.) . . . **Frank Magleby**: Large scenes of cloud-milked country and coast lines are painted in low flat perspectives in a realistic manner, to emphasize great distances. (Grand Central, Nov. 5-16.) . . . **Merton Simpson**: A series of *Quartets* among these whirling images, like bright bits of paper in the wind, plays upon different color themes, but the most marked of Simpson's traits is a vivid tactile sensibility. (Barone, Oct. 1-19.) . . . **Milton Lunin**: Working under the influence of French masters, Lunin presents landscapes and figures in his first one-man show—containing passages of genuine personal delight. (Hartert, Nov. 4-16.) . . . **Birgit Lindvall**: Using soft colors and broken planes, Mrs. Lindvall composes pleasingly: Paris, Venice, and, especially, the wintry aspects of Stockholm and rural Sweden. (Argent, Nov. 17-Dec. 7.) . . . **Virginia Schnell**: Drawings in charcoal are more "plastic" than many of the paintings; of these, *Breezes* suggests something beyond an interesting traffic of color blocks. (James Gallery, Oct. 18-Nov. 7.) . . . **Harley Perkins**: Although most of the canvases are in geometric modes, Perkins also presents some looser freer ones, and combines the two, with added color "sing," in *Cascade*. (James Gallery, Nov. 8-28.) . . . **Bob Gesinus**: Of Dutch birth, trained in Paris, living in Peru, Gesinus catches the wet, dank hanging contours of the tropical jungle, in a careful academic manner. (Wildenstein, Oct. 16-Nov. 2.)—S.B.

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LETTERS continued from page 9

paid a loss under their theft coverage with our company, and it has been suggested by our appraiser that you be notified and furnished with a description of the stolen material. The three works are: a black and white etching entitled *Two Nude Women in a Tree*, by Picasso; a gouache entitled *Still Life, 1919*, by Jacques Lipchitz; a black and white engraving entitled *Femme Cruche*, by Henri-Georges Adam. Should you have any information on the present whereabouts of the described material, please communicate with the writer. If you wish, the matter will be held in strict confidence.

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BOOKS continued from page 18

laying out his page was the anonymous master of the Codex of Saint George.

Few of the best Italian miniatures of the fifteenth century came from Florence. The leading artists of Florence were occupied with large-scale commissions, and the minor artists who turned to manuscript illumination were too much under their influence. No doubt too, the dissemination of printed books and of engravings reduced the production of illuminated manuscripts which eventually became merely curious and old-fashioned luxuries. Possibly its flourishing printing houses also prevented Venice from developing a strong school of manuscript illumination during the latter part of the fifteenth century. Some of the most attractive examples of the century come from Siena (for instance, Francesco di Giorgio's charming miniature of Chastity) or from Ferrara (for example, Giraldi's Resurrection of Christ painted in strawberry pink, emerald green and lapis blue).

Certainly the profusion of color plates provides the main attraction of this book. The text sounds like a slightly modified version of some lecture course Professor Salmi once delivered at the University of Rome. If the author did base his book upon lecture notes, the editor should have reminded him of the difference between these two forms of communication.

If the scholarly attributes of the book were exploited to full advantage, one could more easily tolerate the pedestrian style. But since the author has used no footnotes and includes no catalogue, it will be difficult even for the experts to judge the importance and originality of Salmi's work. The reader is never told the reasons for the author's attribution of a miniature to a particular hand or school. In this most uncertain and controversial field, it is absolutely necessary, if a text is to be at all useful to scholars, to know whether an attribution is based on documentary evidence, on tradition, on the suggestion of an earlier writer, or on the author's own conclusions. In the last case, one would like to see the evidence for his opinion.

Yet in spite of these exasperating drawbacks, the book is certainly a useful and most important addition to the sparse literature in English on Italian miniatures. Undoubtedly it will for many years be required reading for all college courses on manuscript illumination.

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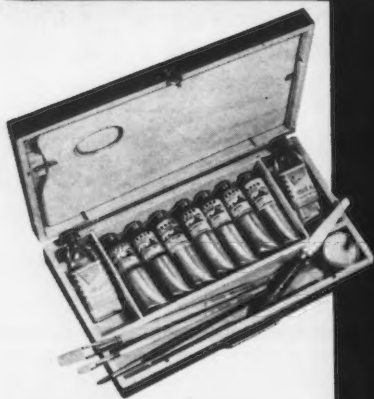
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STUDIO TALK

BY BERNARD CHAET

Pastel and Its Potentialities:

Interview with Ernest Boyer

DEGAS and Redon are usually credited with transforming pastel into a major medium. More recently, Picasso, Klee and Miró have employed pastel occasionally, and Max Beckmann often used pastel for underpainting. If one is more apt to find pastel today among standard materials in artists' studios, the reason may be a new interest in color plus the compatibility of pastel with water-base paints.

Pure color is perhaps best symbolized by the brilliance of dry pigment. Its near-spectrum brilliance is an exciting visual experience—which is usually followed by complaints about the change in the pigment after it has been ground with binding media. Wetting dry pigments cuts down their optical intensity. Only pastel, it seems, offers the painter the same brilliance as dry pigment.

The relatively dry surfaces of casein, distemper and some new plastic temperas make it possible to incorporate pastel without a visual separation caused by contrast of surface shine. One can place one medium over another with immediate effect. Degas, for example, employed pastel in this manner with gouache, watercolor and oil paint thinned with turpentine. He built glazelike surfaces by spraying fixative in between layers of pastel and paint. His technique also included spraying a pastel painting with hot water and working on it in the wet state with a brush. And on occasion he soaked his pastel sticks in steam to produce impasto-like effects. Degas's experiments transformed pastel into a medium which had the depth and

Degas, DANSEUSES ROSES; courtesy Museum of Fine Arts, Boston.



translucence of oil paint. Redon, on the other hand, preferred a more direct application which dramatized the intensity of individual pigments.

Today commercial pastels are adequate, but painters who desire a special range of color and a guarantee of permanence blend and manufacture their own pastel sticks. Such an artist is Ernest Boyer, who explained the following procedure on a recent visit to his studio, where he was experimenting with grounds and fixatives as well as the manufacture of pastel. (The color potential originally induced Mr. Boyer to experiment with pastel.) He consulted Ralph Mayer's book* for formulas. It should be noted that this work is perhaps the most important technical book in use today. The materials other than dry pigments required for making pastel include a mortar and pestle for grinding, gum tragacanth as a binder, beta naphthol as a preservative and precipitated chalk as filler. Mr. Boyer followed these directions in Mr. Mayer's book:

Pour a pint of water on about 1/3 ounce of gum tragacanth, cover the vessel and allow to stand overnight in a warm place. To the resulting gelatinous mass add a little beta naphthol to prevent it from spoiling. Label this solution A. Dilute a portion of it with one part water labeling this solution B, and another portion with three parts of water, labeling this solution C. The various pigments will require solutions of different strengths to produce crayons of the proper degree of softness; very few will need the full strength A solution. Because of the variations in raw materials, no accurate instructions can be given for the amounts of binder necessary to make pastels of the proper texture.

Mr. Boyer's pastel sticks consisted of approximately two ounces by weight of pigment. Pigments with a sufficient amount of binder were mixed in the mortar, rolled into sticks and allowed to dry. He made the following sticks with the various solutions: viridian A; cadmium red light, medium, dark and manganese violet A and B; terre rose, ultramarine and chrome green oxide B; cadmium yellow medium and deep A and C; cadmium orange B and C. White consisted of 80% precipitated chalk and 20% of titanium white with solution C. In addition he premixed the following: one part manganese violet and two parts white (B and C), one part manganese violet and three parts white (C), one part cadmium red light and three parts white (B and C), equal parts of cadmium red light, manganese violet and white (B and C), equal parts of cadmium yellow deep and chrome green oxide (A and B), and ultramarine (B and C). Certain dry pigments are poisonous and should be avoided: emerald green, cobalt violet and all lead colors.

Mr. Boyer experimented with various supports of Masonite, canvas and paper. Paper with a certain degree of roughness or "tooth" is necessary to aid adherence. Commercially prepared toned papers were readily available, but Mr. Boyer preferred parchment paper which he sanded lightly with emery paper. Unsized linen glued to Masonite as well as gesso over muslin (again glued to Masonite) were also employed. Each of these supports and grounds produced a different surface texture.

His experiments also included several fixatives. Two were recommended. Polymer Tempera thinned with five parts water produced a fast-drying coating. A formula for a slower-drying fixative was found in Mr. Mayer's book. It consisted of one-half ounce of fresh casein, one-fourth teaspoon pure ammonia and one-half pint of pure grain alcohol. It was prepared by soaking the casein in five ounces of water for about six hours and adding the ammonia drop by drop, stirring constantly. Alcohol was added, with more stirring, when the casein dissolved into a "heavy syrupy mass." Both fixatives were sprayed with an atomizer. Fixatives do, of course, change the color and must be used sparingly. A pastel may be framed without "fixing" by placing narrow strips of wood between the glass and the painting.

These technical experiments were inspired by possibilities of intense color which, combined with the other advantages of the medium (rapid execution and compatibility with water paints), make pastel a medium that is being encountered more frequently today.

*The Artist's Handbook of Materials and Techniques, revised edition (Viking Press, New York, 1957).



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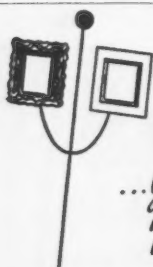
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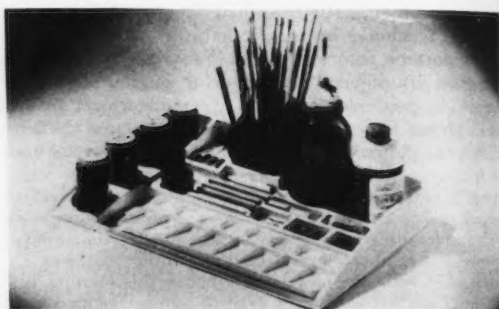
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The **X-Cell-All Remover** division of the National Chemical and Mfg. Co. has prepared, for free distribution, an illustrated folder giving instructions on how to remove paint, varnish, enamel, lacquer and shellac. For further information write to Studio Bazaar Editor, ARTS, 116 East 59th Street, New York 22, N.Y.

The Goodkin Co. has introduced its **Tabour-Tray**, designed to organize artists' working materials as well as to convert any table into a tabouret. Of unbreakable plastic, the unit measures twelve by seventeen inches and weighs twelve ounces. For further information write to Studio Bazaar Editor, ARTS, 116 East 59th Street, New York 22, N. Y.



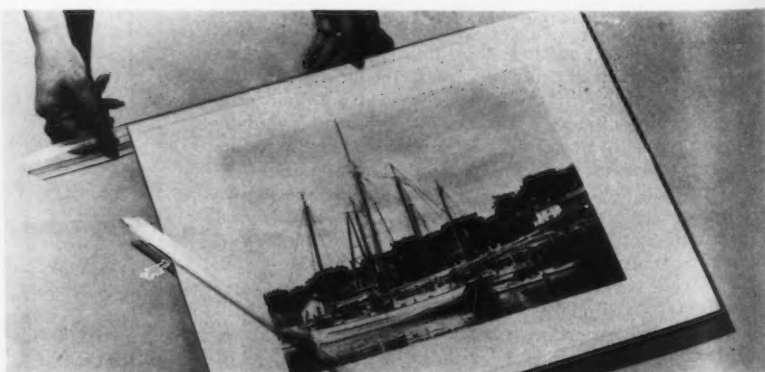
The New York firm of **Clark and Freed** offers photographic enlargements on tapestry paper for portrait artists and colorists. Photos, drawings, tracings or pictures of any description are reproduced on canvas-textured paper that is especially suited for painting with either transparent or heavy oils. For further information write to Studio Bazaar Editor, ARTS, 116 East 59th Street, New York 22, N.Y.



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WHERE TO SHOW

NATIONAL

CINCINNATI, OHIO

5TH INTERNATIONAL BIENNIAL OF CONTEMPORARY COLOR LITHOGRAPHY, Cincinnati Art Museum, Feb. 28-Apr. 15. Work produced since Jan. 1, 1956, is eligible. Each artist may submit two works. Entry cards due by Jan. 2, work due by Jan. 8. Write: Print Dept., Cincinnati Art Museum, Eden Park, Cincinnati 6, Ohio.

HARTFORD, CONNECTICUT

CONN. ACADEMY OF FINE ARTS 48TH ANNUAL EXHIBITION, Avery Memorial Galleries, Jan. 11-Feb. 9, 1958. Open to all artists. Media: oil, tempera, sculpture, etching, dry point, lithograph, wood block. Jury. Prizes. Fee: \$4. Entry cards and work due by Dec. 31. Write: Louis J. Fusari, Secretary, Conn. Academy of Fine Arts, P.O. Box 204, Hartford 1, Conn.

NEW YORK, NEW YORK

4TH XMAS QUARTERLY, Adam-Ahab Gallery, Dec. 19-Jan. 21. All painting media. No large paintings. Entrants must bring own work to gallery before Nov. 29. Hours: Tu. & Th., 12-2 & 8-10 p.m. Jury. Awards: 1-, 2-, 3-man & group shows. Fees: \$1 or \$2 according to size. Adam-Ahab Gallery, 72 Thompson St., New York 12, N. Y.

NEW YORK, NEW YORK

AUDUBON ARTISTS 16TH ANNUAL, National Academy Galleries, Jan. 16-Feb. 2. Media: oil, watercolor, pastel, tempera, graphics, sculpture. Jury. \$2,400 in prizes. Fee: \$5. Write: Alma Kline, 225 E. 74th St., New York 21, N. Y.

NEW YORK, NEW YORK

EMILY LOWE 9TH ANNUAL COMPETITION, Eggleston Galleries, Dec. 2-Jan. 4. Open to artists 25 years of age and over. Media: oil, watercolor, gouache. Prizes. Entry cards due by Oct. 19, work due Oct. 19. Write: Ward Eggleston, Director, Eggleston Galleries, 969 Madison Ave., New York 21, N. Y.

NEW YORK, NEW YORK

RECENT SCULPTURE USA, Museum of Modern Art, spring of 1959. Open to citizens or permanent residents of the U. S. Sculpture executed since Jan. 1, 1950, in the round or in relief, in any medium suitable for exhibition and shipment. Entry cards due by Jan. 6, 1958; photographs due Jan. 13-24, 1958. Write: Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 W. 53rd St., New York 19, N. Y.

PHILADELPHIA, PENNSYLVANIA

PA. ACADEMY OF FINE ARTS 153RD ANNUAL EXHIBITION OF AMERICAN OIL PAINTING AND SCULPTURE; Pa. Academy of Fine Arts, Jan. 25-Feb. 23; Detroit Institute of Arts, Mar. 19-Apr. 13. Artists may submit 2 works in either medium. Exhibition part-juried, part-invited. No fee. More than \$15,000 in prizes. Entry cards and work due Dec. 30. Write: Frances M. Vanderpool, PAFA, Broad and Cherry Sts., Philadelphia 2, Pa.

PHILADELPHIA, PENNSYLVANIA

PRINT CLUB 30TH ANNUAL LITHOGRAPHY EXHIBITION, Jan. 10-30. Open to all artists. Jury. Purchase prizes. Fee: \$1.25 for nonmembers. Entry cards due by Dec. 16, work due Dec. 20. Write: Print Club, 1614 Latimer St., Philadelphia 3, Pa.

PHILADELPHIA, PENNSYLVANIA

PRINT CLUB 32ND ANNUAL EXHIBITION OF WOOD ENGRAVING, WOODCUTS AND BLOCK PRINTS, Feb. 8-28. Jury. Purchase prizes. Fee: \$1.25 for nonmembers. Entry cards due by Jan. 15, work due Jan. 21. Write: Print Club, 1614 Latimer St., Philadelphia 3, Pa.

REGIONAL

DALLAS, TEXAS

TEXAS PAINTING, 1958, Black Tulip Galleries, Jan. 20-Feb. 8. Open to Texas artists. Media: oil and mixed media paintings not previously shown in a juried show in Texas. Jury. Prizes. Fee: \$3. Entry cards and work due by Jan. 1. Write: Joan Rassiga, Black Tulip Galleries, 215 Inwood Village, Dallas, Tex.

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WHERE TO SHOW

DECATUR, ILLINOIS

14th ANNUAL CENTRAL ILLINOIS EXHIBITION, Decatur Art Center, Feb. 2-Mar. 2, 1958. Open to artists living within 150 miles of Decatur. Media: oil, watercolor. Jury. Prizes. No fee. Entry cards and work due Jan. 15. Write: Jarold Talbot, Director, Decatur Art Center, W. Main at Pine St., Decatur, Ill.

PITTSFIELD, MASSACHUSETTS

OLD TESTAMENT THEME EXHIBITION, Jewish Community Center, Feb. 9-16. Open to artists within 100-mile radius of Pittsfield. Media: oil, watercolor, sculpture. Jury. Prizes. Fee: \$1. Entry blanks due Jan. 10. Write: Belva Singer, Margolin Library, 235 East St., Pittsfield, Mass.

SARASOTA, FLORIDA

FLORIDA CRAFTSMEN ANNUAL EXHIBITION, Nov. 14-29. Open to residents of Fla. Media: sculpture, ceramics, metal- & woodworking, jewelry, weaving, general crafts. Jury. Prizes. Fee: \$2 for members, \$3 for nonmembers. Write Veegee Stern, 1828 Roland St., Sarasota, Fla.

WHITE PLAINS, NEW YORK

WESTCHESTER ARTS & CRAFTS GUILD 26TH NON-JUNE ANNUAL, County Center, Nov. 10-17. Open to residents of Westchester County. Prizes. Work due Nov. 9. Write: Charlotte Kizer, County Center White Plains, N. Y.

YOUNGSTOWN, OHIO

10TH ANNUAL CERAMIC AND SCULPTURE SHOW, Butler Institute of American Art, Jan. 1-26, 1958. Open to residents and former residents of Ohio. Jury. Prizes. Fee: \$2, with \$2 packing charge per crate. Work due Dec. 15. Write: Secretary, Butler Institute of American Art, 521 Wick Ave., Youngstown 2, Ohio.

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1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Jonathan Marshall, 116 E. 59th St., N. Y. 22, N. Y.; Editor, Jonathan Marshall, 116 E. 59th St., N. Y. 22, N. Y.; Managing Editor, Hilton Kramer, 116 E. 59th St., N. Y. 22, N. Y.

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CALENDAR OF EXHIBITIONS

AKRON, OHIO
ART INST., to Nov. 24: "Pop" Hart

ALBANY, N. Y.
Nov. 5-Dec. 1: Alb. Artists

ALBUQUERQUE, N. M., UNIV. N. M.
JONSON, Nov. 3-30: J. Oppenheimer

BALTIMORE, MD.
MUSEUM, to Nov. 24: Cont. Amer.

BASEL, SWITZERLAND
BEYELER, Nov.: Mod. Mstrs.

BELMONT, WIS.
SCHERMERHORN, to Nov. 15: Grp.; Nov. 16-Dec. 22: G. Bradshaw

BOSTON, MASS.
DOLL & RICHARDS, Nov. 12-30: H. Brenon

NEXUS, to Nov. 23: W. Christopher

BRUSSELS, BELGIUM
HELIOIS, Cont. Mstrs. & Yng. Ptrs.

CHICAGO, ILL.
ARTS CLUB, to Dec. 3: Young British Ptrs.

ART INST., to Dec. 8: Picasso

EXHIBIT "A," Nov. 3-30: R. Bailey; B. Bak; M. Barazani

CINCINNATI, OHIO
MUSEUM, to Nov. 15: Polish Grphcs.; to Dec. 3: Prints

CLEVELAND, OHIO
WISE, Nov.: M. Barre

COLORADO SPRINGS, COLO.
FINE ARTS CTR., to Nov. 17: G. Bellows

DALLAS, TEXAS
Nov. 2-24: P. Takal; from Nov. 17: Yng. Collectors

DAYTON, OHIO
ART INST., to Nov. 17: Pre-Col.

DENVER, COLO.
MUSEUM, to Nov. 10: Harlequin & the Arts

FORT WORTH, TEXAS
ART CTR., Nov. 3-Dec. 4: C. Williams, sdpt.

HOUSTON, TEXAS
MUSEUM, Nov. 20-Dec. 11: Houston Annual

LONDON, ENGLAND
GIMPEL FILS, Cont. Brit.

HANOVER, thru Nov. 23: Germ. Expr.

LOS ANGELES, CALIF.
HATFIELD, Mod. Fr. & Amer.

STENDAH, Pre-Col. & Mod.

LOUISVILLE, KY.
SPEED MUSE., Nov. 1-21: Life of Christ Prints; Nov. 5-26: Japanese Woodcuts

MINNEAPOLIS, MINN.
WALKER ART CTR., to Nov. 24: J. de Rivera; to Dec. 1: W. Gramatte

NEW YORK, N. Y.
Museums:

BROOKLYN (Eastern Pkwy.), Nov. 14-Jan. 26: Amer. Portraits

GUGGENHEIM (7 E. 72), from Nov. 13 (tentative): Mondrian

JEWISH (1109 5th at 92), from Nov. 17: A. Gottlieb

METROPOLITAN (5th at 82), from Nov. 8: Collectors' Choice

MODERN (11 W. 53), to Dec. 8: 20th C. German; Nov. 13-Dec. 5: Rec. Acq.

PRIMITIVE (15 W. 54), to Feb.: Sel. Works III

RIVERSIDE (310 Riv. Dr.), to Nov. 13: Israeli Artists; Nov. 17-30: Tibetan Pigs; Nov. 3-24: Leag. Pres. Day Artists; J. Lomoff

WHITNEY (22 W. 54), to Nov. 12: B. W. Tomlin; to Nov. 17: S. Davis; from Nov. 20: Annual

Galleries:

ADAM-AHAB (72 Thompson, Tu. & Th. 12-2, 8-10), to Nov. 12: L. W. Braille Pigs; Nov. 14-Dec. 17: R. Goddard-Vogel

ALAN (766 Mad. at 66), to Nov. 9: 4 Westerners; Nov. 11-30: G. L. K. Morris

ARGENT (236 E. 60), to Nov. 16: NAWA; Nov. 17-Dec. 7: B. Lindvall

ARTISTS (851 Lex. at 64), to Nov. 7: J. Winter; Nov. 9-28: S. Baizerman

ARTS (62 W. 56), to Nov. 7: Grp.; Nov. 8-18: B. Golburgh; from Nov. 18: Grp.

AVANT-GARDE (166 Lex. at 30), to Nov. 23: J. Hatofsky

BABCOCK (805 Mad. at 68), Nov. 4-23: G. R. Davis

BARONE (1018 Mad. at 79), to Nov. 9: J. Leong; Nov. 13-30: R. Steed

BARZANSKY (1071 Mad. at 81), Nov. 4-16: Feinberg twins; Nov. 18-30: M. Vanka

BODLEY (223 E. 60), to Nov. 9: E. Jackson; Nov. 11-23: V. Berresford; Nov. 18-30: Carybe

BORGENICHT (1018 Mad. at 79), to Nov. 16: M. Avery; Nov. 18-Dec. 14: J. De Rivera

BURR (108 W. 56), Nov.: Grps.

CAMINO (92 E. 10), to Nov. 14: J. Krushenick; Nov. 15-Dec. 5: Jean Clad

CARSTAIRS (11 E. 57), to Nov. 15: Grp.; Nov. 18-Dec. 14: P. T. Mitchell

CARAVAN (132 E. 65), Nov. 3-23: Prize Show

CASTELLI (4 E. 77), to Nov. 16: Damiani; Nov. 18-Dec. 7: Marisol

CHASE (31 E. 64), Nov. 4-16: T. Hios

COLLECTORS' (49 W. 53), Nov. 4-16: W. Bender; Nov. 18-30: I. Brody

COMERFORD (55 E. 55), Nov.: Chinese & Japanese scrolls

CONTEMPORARY ARTS (802 Lex. at 62), Nov. 4-22: S. Csoka

CRESPI (232 E. 58), to Nov. 10: S. Brandt; E. Eddy; Nov. 11-25: M. LeComte

DE AENLE (59 W. 53), to Nov. 16: W. Kutner; Nov. 18-Dec. 7: Consuegra

D'ARCY (19 E. 76), to Nov. 16: Primitive Arts

DAVIS (231 E. 60), to Nov. 23: D. Levine

DEITSCH (51 E. 73), Nov. 4-30: Ensor

DELAORTE (822 Mad. at 69), Nov. 7-30: G. Napoli

DELIUS (24 E. 67), to Nov. 16: Nude thru the Ages

DE NAGY (24 E. 67), Nov. 12-30: E. DeKooning

DOWNTOWN (32 E. 51), Nov. 4-23: A. Rattner; Nov. 25-Dec. 7: Xmas Annual

DURLACHER (11 E. 57), to Nov. 23: R. Ironside; E. Lubitch

DUVEN (18 E. 79), Old Masters

DUVEN-GRAHAM (1014 Mad. at 78), Nov. 5-23: J. Suzuki

EGGLESTON (969 Mad. at 76), Nov. 11-23: R. Fabri

EMMERICH (18 E. 77), Nov. 1-30: J. Levee

ESTE (32 E. 65), Nov. 1-30: A. F. Rothstein

FINE ARTS ASSOC. (41 E. 57), to Nov. 9: H. Moller; Nov. 12-Dec. 7: E. Kirchner

FLEISCHMAN (227 E. 10), Nov. 6-28: I. Tuttle

FRIED (41 E. 68), to Dec. 21: Mod. Masters

G. GALLERY (200 E. 59), Nov. 5-Dec. 3: J. Kearns

GALERIE CHALETTE (1100 Mad. at 82), Nov. 3-30: Kandinsky

GALERIE DE BRAUX (131 E. 55), to Nov. 15: H. Braunschweiger

GALERIE ST. ETIENNE (46 W. 57), to Nov. 12: Bilger; Nov. 18-Dec. 14: Fr. Cont. Primitives

GALLERY 75 (30 E. 75), Nov. 7-30: E. Weil

J. GRAHAM (1014 Mad. at 78), Nov. 5-26: 12 Amer. Masters

GRAND CENTRAL (15 Vand. at 42), to Nov. 8: Founders' Exhib.; to Nov. 16: G. Grant; Nov. 5-16: F. Magley; Nov. 18-30: H. Wertz

GRAND CENTRAL MODERNS (1018 Mad. at 79), to Nov. 9: L. Dodd; Nov. 11-30: M. Goldring

HANSA (210 Cent. Pk. So.), Nov. 4-23: Klippell

HARTERT (22 E. 58), Nov. 4-16: M. Lunin

HELLER (63 E. 57), Nov. 5-23: E. Giobbi

HERVE (611 Mad. at 58), from Nov. 14: Fr. Contemp.

HEWITT (29 E. 65), Nov. 5-30: S. Reinhardt

IOLAS (123 E. 55), Nov. 10-30: R. Bouche

JACKSON (32 E. 69), to Nov. 23: Sclpt.; Nov. 5-23: M. Louis

JAMES (70 E. 12), to Nov. 7: V. Schnell; Nov. 8-28: H. Perkins

JANIS (15 E. 57), Nov. 4-30: J. Pollack

JUSTER (154 E. 79), to Nov. 9: G. Vanderbilt; Nov. 11-23: L. Michael; Grp.

KLEEMANN (11 E. 68), Nov. 4-30: Germ. Expr. & Contemp.

KNODLER (14 E. 57), to Nov. 16: N. C. Wyeth; Nov. 18-30: E. Berman

KOOTZ (1018 Mad. at 79), to Nov. 9: Rec. Fr.; Nov. 12-30: P. Soulages

KOTTLER (3 E. 65), Nov. 3-16: S. Chesin; Nov. 18-30: W. Kulczycky

KRASNER (1061 Mad.), Nov. 1-30: R. Soyer

KRAUSHAAR (1055 Mad. at 80), Nov. 4-23: W. Glackens & Friends

LIBRARY OF PTGS. (28 E. 72), Nov.: New Acq.

LILLIPUT HOUSE (231½ Eliz. St. By Appt.), Nov.: Mem. Pigs. to Dylan Thomas

LITTLE STUDIO (673 Mad.), to Nov. 11: Naondo; Nov. 13-26: P. Henry

MARCH (95 E. 10), Nov. 8-29: M. Marcus

MATISSE (41 E. 57), Nov. 5-23: S. Knapp

MELTZER (38 W. 57), Nov. 1-30: L. Bunce

MI CHOU (36 W. 56), Nov. 11-30: Chen Chi-Kwan

MIDTOWN (17 E. 57), Nov. 12-30: B. Parsons

MILCH (21 E. 67), to Nov. 16: G. Gluckmann

MORRIS (174 Waverly Pl.), to Nov. 9: Grp.; Nov. 11-23: R. Scharf

MOSKIN (4 E. 88), Nov. 5-30: Fantasy Pigs.

NEW ART CTR. (1190 Lex. at 81), Nov.: Amer. W'cols.

NEW (601 Mad. at 57), Nov.: 18th, 19th, 20th C. Drwgs. & W'cols.

NEWHOUSE (15 E. 57), Nov.: Old Masters, 18th C. Fr., Eng.

NONAGON (99 2nd Ave.), to Nov. 27: H. Date

PANORAS (62 W. 56), Nov. 4-16: J. Comins; Nov. 18-30: J. Sosnoff

PARMA (1111 Lex. at 77), to Nov. 16: J. Teller

PARSONS (15 E. 57), Nov. 5-23: E. Donati; F. Bess

PASSEDOIT (121 E. 57), Nov. 4-30: J. Von Wicht

PERIDOT (820 Mad. at 68), to Nov. 23: P. Grippe; Nov. 18-Dec. 14: R. Pollack

PERLS (1016 Mad. at 78), to Nov. 9: Archipenko; Nov. 11-Dec. 21: 5 Major Selections

PETITE (129 W. 56), Nov. 4-16: H. Leith-Ross; Nov. 18-Dec. 7: T. Yerxa

PIETRANTONIO (26 E. 84), Nov. 1-15: E. Hoffman; Nov. 16-30: 5-Man

POINDEXTER (21 W. 56), Nov. 4-23: D. Heller

REGIONAL ARTS (139 E. 47), to Nov. 9: B. Bernstn

REHN (683 5th at 54), to Nov. 9: F. Meyer; Nov.: Grp.

ROERICH (319 W. 107), Nov. 17-Dec. 30: H. West

ROKO (925 Mad. at 74), to Nov. 7: S. Lewen; Nov. 11-Dec. 5: H. Kallem, sclpt.

ROSENBERG (20 E. 79), to Nov. 16: K. Knaths

SAGITTARIUS (46 E. 57), to Nov. 12: F. de Henriquez; Nov. 12-24: R. Gerard; Nov. 26-Dec. 8: H. Constantino

SAIDENBERG (10 E. 77), Nov. 11-Dec. 14: Klee

SALPETER (42 E. 57), to Nov. 16: F. Zimmer

B. SCHAEFFER (32 E. 57), Nov. 11-30: A. Jensen

SCHAEFFER (983 Park at 83), Old Masters

SCHONEMAN (63 E. 57), to Nov. 16: A. Bradwen; Nov. 17-30: Mod. Fr.

SCULPTURE CTR. (167 E. 69), to Nov. 22: S. Swarz

SEGY (708 Lex. at 57), Nov.: Afr. Art

SELIGMANN (5 E. 57), Nov. 18-Dec. 7: Master Drwgs.

SILBERMAN (1014 Mad. at 78), Sel.

STABLE (924 7th at 58), Nov. 4-30: N. Carone

SUDAMERICANA (866 Lex. at 65), to Nov. 10: L. A. Acuna; Nov. 11-30: 5 Women

TANAGER (90 E. 10), Nov. 1-21: C. Park

THE CONTEMPORARIES (992 Mad. at 77), Nov.: Cont. Graphics

UPTOWN (1311 Mad. at 92), Nov. 1-15: M. West; Nov. 16-Dec. 6: H. Anton

V.A.C. (39 Grove), Nov. 11-29: Graphics

VIVIANO (42 E. 57), Nov. 4-23: A. Davie

WALKER (117 E. 57), Nov. 18-Dec. 7: W. Kuhn

WASH. IRVING (49 Irving Pl.), to Nov. 11: Grp.; Nov. 11-Jan. 6: A. Minewski

WEYHE (794 Lex. at 61), to Nov. 23: D. Caesar

WHITE (42 E. 57), to Nov. 16: Raczy; Nov. 19-Dec. 7: Mex. Grp.

WIDDIFIELD (818 Mad. at 68), Nov. 5-30: R. Parker

WILDENSTEIN (19 E. 64), to Nov. 16: Amer. Vision; Nov. 13-30: Bouts

WILLARD (23 W. 56), to Nov. 9: Sclpt.; Nov. 12-Dec. 7: M. Tobey

WITTENBORN (1018 Mad. at 79), Nov. 4-16: W. Honegger-Lavater; Nov. 18-30: P. Dorazio

WORLD HOUSE (987 Mad. at 77), Nov. 6-Dec. 7: G. Morandi

ZABRISKIE (32 E. 65), Nov. 4-30: P. Adams; to Nov. 23: G. Ault

ORONO, MAINE
ART GALLERY, Stell & Shevis

PARIS, FRANCE
ARNAUD, Nov. 7-27: M. Barre

BUCHER, Nov.: Grp.

DE FRANCE, Nov.: Magnelli

DAVID ET GARNIER, Nov. 5-30: Carzou

DENISE RENE, Nov. 15-Dec. 15: Polish Abstract

DROUET, Nov. 13-30: Erkilete

PIERRE, Nov.: Grp.

PHILADELPHIA, PA.
ACADEMY, Nov. 2-Dec. 1: G. Harding

ART ALLIANCE, to Nov. 17: S. Bass; to Nov. 24: A. Harris; P. Keene

PYRAMID CLUB, to Nov. 30: Annual

SCHURZ, Nov. 15-Dec. 31: R. Alber

PHOENIX, ARIZ.
FINE ARTS ASSOC., Nov.: J. Hultberg

PITTSBURGH, PA.
CARNEGIE, to Nov. 10: Beal Coll.; A. Golomb

UNIV. OF PITTSBURGH, from Nov. 6: 17th & 18th C. Fr.

PORTLAND, ORE.
MUSEUM, to Nov. 13: Ore. Artists

PROVIDENCE, R. I.
R. I. SCHL. OF DESIGN, Nov. 6-Dec. 15: Age of Canova; G. Kepes

ROSWELL, N. M.
MUSEUM, Nov. 10-30: Circle Annual

SAN FRANCISCO, CALIF.
LEG. OF HONOR, from Oct. 26: G. Cole

SCRANTON, PA.
MUSEUM, to Dec. 1: May Collection

SEATTLE, WASH.
MUSEUM, Nov. 9-Dec. 8: Illuminations

ZOE DUSANNE, Nov. 6-28: N. Meitzler

WASHINGTON, D. C.
BADER, to Nov. 11: Chinn; Nov. 13-Dec. 24: Xmas Grp.

NAT'L GALLERY, to Dec. 1: Wm. Blake

PAN AMER. UNION, to Nov. 15: R. Forner, A. Bigotti; Nov. 19-Dec. 10: A. H. Jaimes-Sanchez



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